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ABSTRACT

Guidelines for conducting art activities with young children are provided in this curriculum manual for teachers of pre- and primary school-age students. Part One of the manual presents a philosophy and approaches for setting up an art program. The first chapter explores the concept of creativity, how it can be encouraged, and identifies some of the problems teachers commonly face in the art area. Chapters Two and Three consider the impact of the physical environment on children's behavior and ability to learn. Practical suggestions for arranging furniture and displaying materials in the art area are offered. Chapter Four examines some of the concerns and questions asked by teachers, such as how to recognize stages of development in art, what to say to children about their art work, scheduling art activities, how to handle parents' requests for "products", the issue of the coloring book, and other aspects of the teacher's role. Part Two consists of five chapters, each of which considers a different art medium (printing, painting, collage and assemblage, weaving and stitchery, and puppets). Lists of materials are presented and suggestions are made for setting up the activities, structuring exploratory experiences and extending the activities. An annotated bibliography on art and a list of Child Development Associate (CDA) competencies are appended. (Author/RH)

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ART

A CREATIVE CURRICULUM FOR EARLY CHILDHOOD

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ART

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FOREWORD

This Early Childhood Curriculum Manual is one of four manuals based on approaches developed during "Celebration in Learning '76" (CIL), a research and demonstration program funded by the Office of Child Development (DHEW) in cooperation with the Washington, D. C. Bicentennial Commission. A primary objective of CIL was to design and pilot test in-service training workshops for early childhood personnel with a special emphasis on the utilization of space and materials in the classroom. The workshops showed how room arrangement can affect children's behavior and offered practical ideas for organizing and using materials with young children. The training offered in these workshops served to help teachers identify and learn ways to extend the basic social and cognitive skills children can gain by exploring materials and participating in activities associated with six classroom areas: Blocks, Table Toys, Art, House Corner, Books, Clay and Play Dough.

Following these workshops, the CIL staff developed four Early Childhood Curriculum Manuals: Blocks, Table Toys, Art and House Corner. The manuals, as completed and revised by the staff of Creative Associates in 1979, are based on the content presented in the workshops. They are intended to provide specific guidance in using materials and arranging the areas where materials are used. Theoretical information is presented in the context of practical approaches which teachers can use to foster intellectual, socio/emotional and physical development of children.

A Trainer's Guide is available for each of the manuals. The guides present a workshop approach and philosophy and offer suggestions on presenting each section of the Curriculum Manual in a workshop setting.

Two of the manuals, Bloques and Arte, are available in Spanish. These manuals cover the same subject areas as their English counterparts but the specific content is oriented to the learning styles and special interests of Spanish speaking children.

A companion Annotated Bibliography entitled Resource Materials for the Creative Curriculum has also been produced by the project. The bibliography offers a comprehensive review of articles and books focusing on the House Corner, Art, Blocks, Table Toys, Water, Sand, Books and Clay/Play Dough. A special feature of the bibliography is the inclusion of a set of criteria to assist teachers and parents in evaluating the racial and ethnic images projected in children's books.

INTRODUCTION

Art, A Creative Curriculum is a practical manual designed for adults who work with young children. The Manual is divided into two parts. Part I entitled "General Information" presents the overall philosophy and approaches in setting up an art program. The first chapter explores the concept of creativity, how it can be encouraged, and identifies some of the problems teachers commonly face in the Art Area. Chapters II and III consider the impact of the physical environment on children's behavior and ability to learn and offer practical suggestions for arranging furniture and displaying materials in the Art Area. Chapter IV examines some of the concerns and questions asked by teachers such as how to recognize stages of development in art; what to say to children about their art work; scheduling art activities; how to handle parental requests for "products"; the coloring book issue; and other aspects of the teacher's role.

In Part II, "Media and Activities," there are five chapters each of which considers a different art media. Lists of materials are presented and suggestions made for setting up the activities, structuring exploratory experiences and extending the activities. An Annotated Bibliography of articles and books on Art is included in the Appendix for people who wish to read more extensively on this topic.

The Art Curriculum Manual is intended to serve a variety of needs. For the individual reader (including teachers and parents) the Manual offers a chapter-by-chapter sequence of topics which may be read as a whole or selectively depending on the needs and interests of the reader. For center directors and others involved in training teachers and parents, the topics covered in the Manual can serve as the subject matter for a workshop or series of workshops. A Trainer's Guide giving specific suggestions for presenting each topic in a workshop setting is also available from Creative Associates.

The content of the Manual is particularly appropriate for teachers who are working towards certification through the Child Development Associate Consortium (CDAC). The Manual identifies the CDA competencies related to the use of materials in early childhood classrooms and then shows in detail how these competencies apply in setting up an art program for young children. The list of competencies for the Art Area can be found in the Appendices.

PART ONE

GENERAL INFORMATION

Art Activities can be a lot of fun. They can also be a source of a great deal of learning for young children. Teachers can use art time for perceptual and motor development, to introduce children to new materials and new experiences, to encourage language development and socialization. But most important of all, art can and should give children the chance to use their imagination, to express their individuality, to be creative while they are having fun.

Part I of the Art Curriculum Manual is designed to help adults who work with young children:

- feel more comfortable about providing art activities in the classroom
- enjoy art time more
- get useful ideas for solving some of the problems art may be causing in the classroom
- better understand the nature of creativity and how to encourage it.

CHAPTER I

SUPPORTING CREATIVITY

Topics in this chapter:

I-1. What is creativity?

I-2. What can teachers do to foster creativity in art experiences?

I-3. Why have art time?

Goals for this chapter:

1. to define what we mean by creativity
2. to learn some ways of encouraging creativity in an art program
3. to explore the value of art activities
4. to identify areas of concern and difficulty in art.

I-1. What is creativity?

A key word in this series is CREATIVITY.

CREATIVITY GROWS FROM:

- using your imagination
- making choices and trying out your own ideas
- the freedom to do your own thing with a set of materials
- developing your own sense of what is beautiful.

I-2. What can teachers do to foster creativity in art experiences?

Throughout this book we will be exploring this and similar questions. How can we encourage creativity without allowing chaos? What is the teacher's role in an art area where the children are free to be creative? How can we support creativity and still be teaching skills? As a beginning, here are some hints for encouraging creativity in an art program:

1. Always allow some choice in the art activity. For very young children, you don't need too much variety - two colors or a few different types of paper are sufficient. As the children get older and more experienced, you can offer greater choice.

2. Allow the children plenty of time to explore new materials without necessarily making anything. For example, if a child becomes fascinated with the hole punch and spends the entire play period just punching holes, you should consider that time well spent. In this example, the child is gaining small muscle skills, learning how a particular tool works, trying out ideas and getting a feeling of satisfaction and success.

3. Be flexible about how materials are used as long as the child is not being destructive. Consider how much modern art has been created by artists trying new techniques and combinations.

4. Remember that for the young child the process (doing it) is often more important than the product. Accept the children's pride in their work even if it doesn't fulfill an adult's idea of a beautiful finished work. (See Chapter IV, Section 6, for more on this topic.)

5. Discuss children's work with them in a non-judgmental way. You can always find a descriptive statement that fits what the child has done. (You'll find more specific suggestions in Chapter IV, Section 2 on "What to say to children about their artwork".)

6. Always try out a new activity yourself before you present it to the children. This will give you a feeling for what preparations are necessary, how difficult it will be, how long it will take, what other materials might be included, and so on.

7. Be available and willing to work with the materials alongside the children. This doesn't mean to do the children's work for them, but to show them the possibilities (what kind of print the stamp will make on paper) and what is acceptable (finger paint does go on your hands).

I-3. Why have art time?

You wouldn't plan art experiences if you didn't consider them important.

Some of the reasons teachers have given are:

- the children enjoy it
- it's good for their muscle development
- it gives them an opportunity to make things
- they learn their colors
- they get to use their hands
- they can explore different textures and media
- it allows them to make choices
- it allows for independent work
- it allows them to express their feelings.

Art activities can be messy and sometimes cause problems for teachers. What discourages you about art? Are there any problems you have with art activities in your room?

(You may wish to list here some of the problems you have had with art activities.)

_____

_____

_____

_____

Some of the problems teachers have brought up are:

- it's messy
- the children don't clean up
- the children don't finish what they are doing
- the teacher spends a great deal of time getting things out
- there is no place to keep all the supplies
- the children get into supplies they shouldn't touch
- the work gets messed up after it is finished
- it's too frustrating for some children
- art materials get mixed up with other equipment - especially table toys.

Looking at these two lists, there appears to be some good reasons for including art in the child's day, but there are also some problems. Suggestions throughout this Manual are meant to lessen the difficulties. Many of the problems can be eliminated by improving room arrangement and storage areas. The next chapter explores arranging furniture and materials in order to have an Art Area where it is easier for adults and children to enjoy art activities.

CHAPTER II

ROOM ARRANGEMENT AND STORAGE OF MATERIALS

Topics in this chapter:

II-1. Having a separate place for art.

II-2. Some ideas for setting up an Art Area.

II-3. A checklist to help you look at your furniture and space.

II-4. Where and how to keep supplies.

II-5. Suggestions for further activities.

Goals for this chapter:

1. to consider the importance of a separate area for art activities by examining floor plans of a classroom

2. to learn practical ideas for creating a space that is easy to clean, attractive, and where children can function independently

3. to get ideas for storing a large selection of art materials

4. to use a checklist to assess the use of furniture and space in individual classrooms.

II-1. Having a separate place for art.

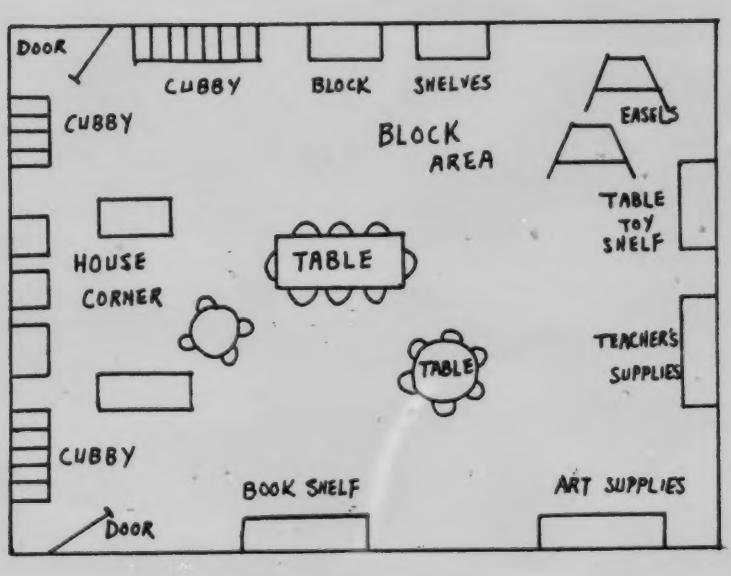
Is there a special place for doing art work in your classroom? Space in classrooms is often limited but the furniture can usually be rearranged.

Some arrangements make it easier for the children

- to get their own materials
- to work on their own
- to stay at a task
- to clean up by themselves.

Let's look at two different arrangements of the same room and consider what might happen there.

FIGURE I



Locate the tables and the shelves for art supplies, teachers' supplies and for table toys in this floor plan.

What do you notice about this arrangement?

_____

_____

_____

_____

You might have seen that:

- the tables are close together. Very often we have only one set of tables and we want to provide for both art and table toy activities. But when table toys are being used at the same tables as art materials, we often see problems develop:

  - the table toys might get covered with paint or glue;

  - table toy pieces might end up in clay or glued to collages;

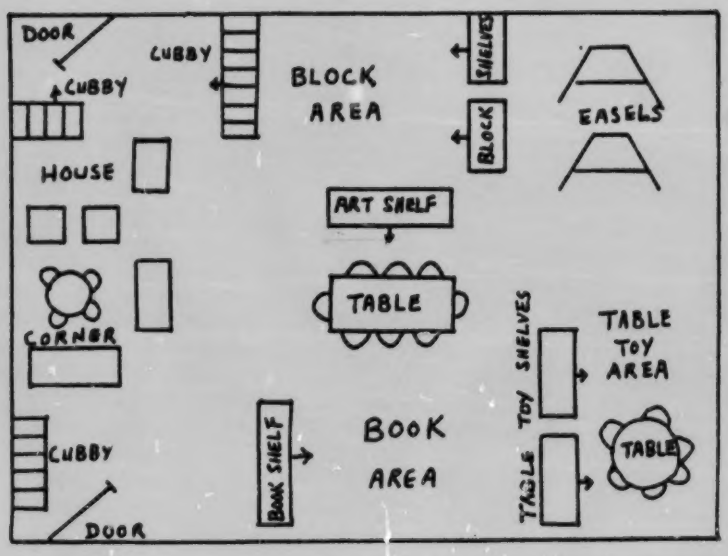
  - children doing one of these activities might get distracted and want to change activities before they have finished what they are doing.

  the tables are a long way from the supplies. It's hard for the children to clean up when it is such a long walk to the shelf. It's easy for the children to get distracted from what they are doing when they have to pass the table toy shelf on the way to get an art material.

  the teacher's supplies are out in the open right next to the children's supplies. That can be confusing for some children.

Let us look at a different plan for the same space.

FIGURE II



Here the furniture has been rearranged.

Look again at the tables and the art and table toy shelves. How might children act differently in this room than in the first one?

_____

_____

_____

_____

Perhaps you noticed that:

- the Art and the Table Toy Areas are separated. The children know what kinds of activities they should be doing in each place. Enclosed areas often give a feeling of security to children. For some shy and withdrawn children a big open space with so much to see and do may simply be so overwhelming they can choose nothing. Enclosed spaces are smaller spaces,

more suited to the small child who can only cope with so much at one time.

- because they are in separate places, table toys will be less likely to get mixed up with art activities.

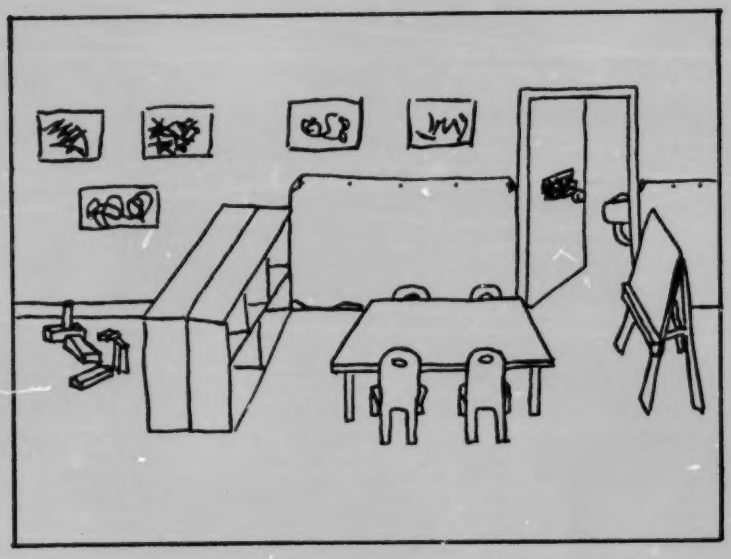
- the materials are near the work space for each activity. This should make clean-up easier for the children. And there is less chance that a child would be distracted by something else on the way to get or return a toy or supply.

- the teacher's supplies are not with the children's materials. Here they have been taken out of the room completely and that shelf is being used for more table toys. Of course, teachers do need supply space and there are suggestions for teacher's storage in Section 4 of this chapter.

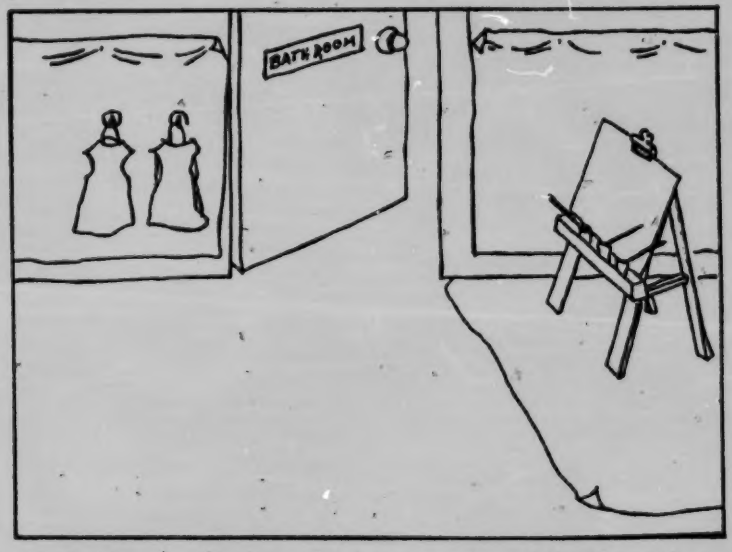
II-2. Some ideas for setting up an Art Area.

The following pictures show some of the ideas you might think about in setting up an Art Area. They cover five basic topics:

- how to make a separate area for art
- how to create a space that is easy to keep clean
- how to label materials so children can find things and can clean up themselves
- how to store supplies
- how to display children's art work.

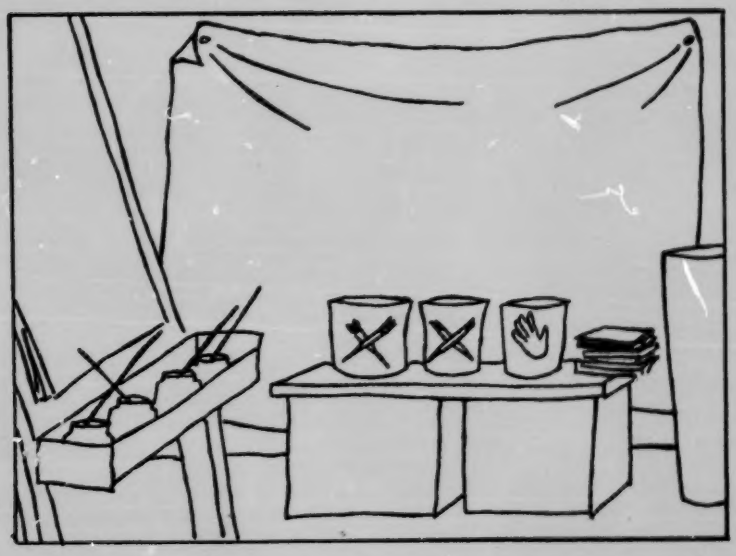


1. Here is an example of how the Art Area could be set up as a separate place. Several children can work here at one time. The supplies that children use are right next to the table. Tables should be comfortable height for the children. They should be big enough for a few children or a large project. A washable table top makes art clean-up easier. Formica is good, but you can use plastic or a drop cloth or even newspaper to cover the table top.



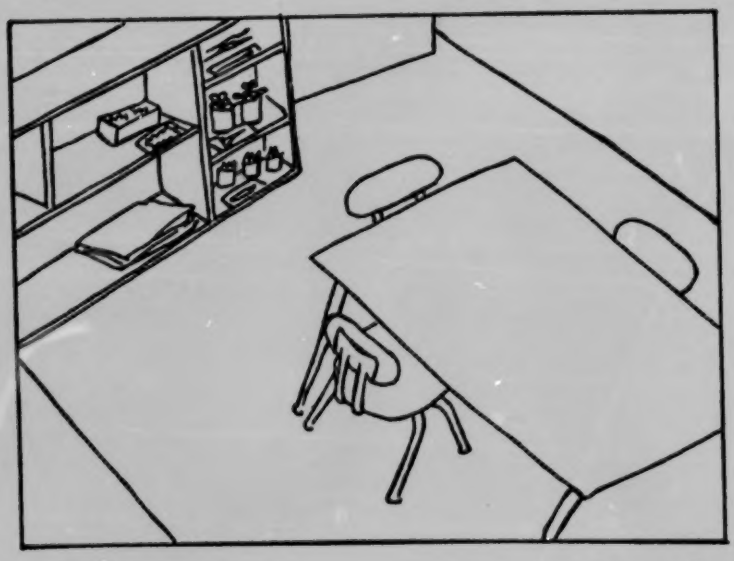
2. Note that the easel doesn't have to be with the other art activities, but it should be near a water supply. The floor and

walls should be washable. If they aren't, you can cover them with adhesive vinyl (such as Contact paper) or tack or staple on a plastic drop cloth. Supplies such as smocks, paper, paint, and brushes should be nearby.

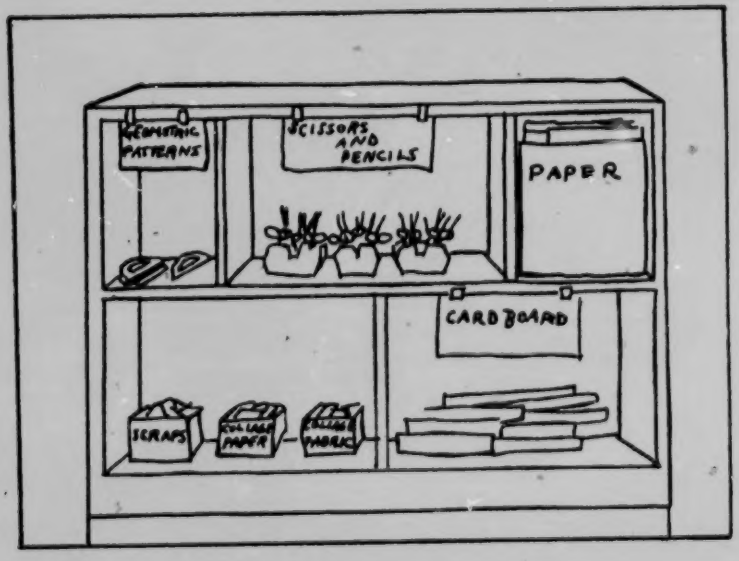


3. There are things you can do even if your floor isn't naturally washable and your sink isn't handy. Here are a few suggestions. Use a plastic sheet to cover the rug and protect the wall. Newspaper taped to the wall will also do. For clean-up, try this three bucket sequence. Note how they are labelled with pictures. This encourages independent clean-up. If you set them in the order they will be used from left to right, you will utilize a reading readiness practice, too.

(There are more pictures of easels in Chapter V on Painting.)

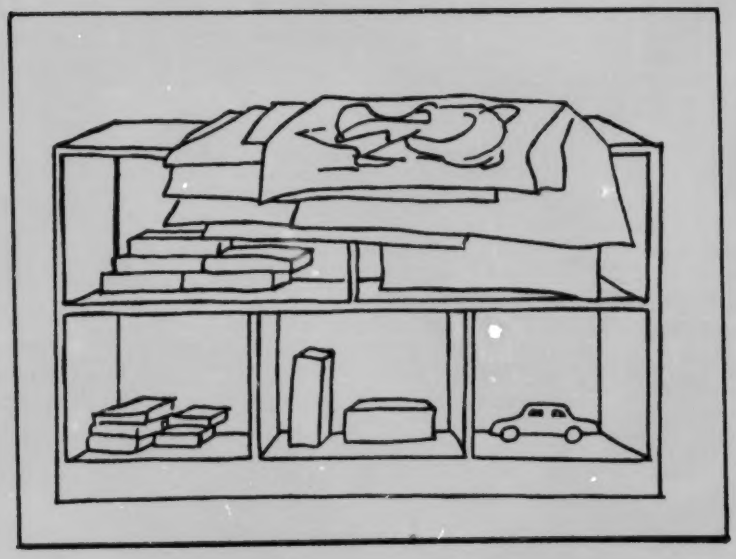


4. Obviously your Art Area isn't going to look just like the ones in these pictures, but maybe you'll get some ideas for arrangement and equipment from them. Materials the children are free to use at art time should be where the children can get them. Materials the children are not supposed to get by themselves should NOT be where children can get at them. Note how the shelves are open to the art tables. They are labelled with pictures so the children will know where things go.

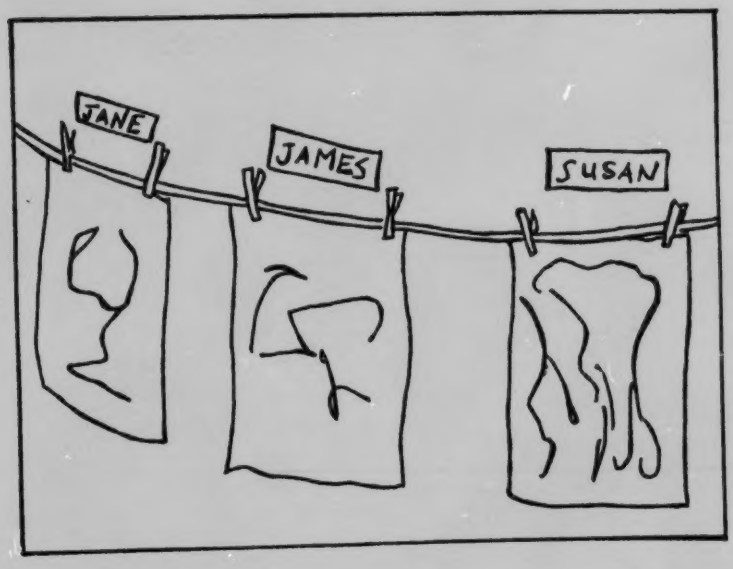


5. Here is still a third Art Area. This is a five year old class.

Note how much more is on the shelves in this room than in the one we just looked at. Here the teacher has put word labels on each cubby.



6. Setting up a pleasant, attractive place for children to work in isn't enough. We have to also think about what we do with the things they paint or draw or make. How would you feel if this is what someone did with your art work? If it would make you feel badly, then children would probably feel the same way. But a group of children do produce a lot of work even in one day. What can we do to deal with all the children's output?



7. This is one idea for drying children's paintings. It is high enough so that it does not interfere with other activities. Each child knows where his/her work is. It's easy to find when it's time to go home. You can sit during snack and look at all the pictures and talk about them. Children take pride in their work when it is displayed nicely and that makes them feel good about themselves.

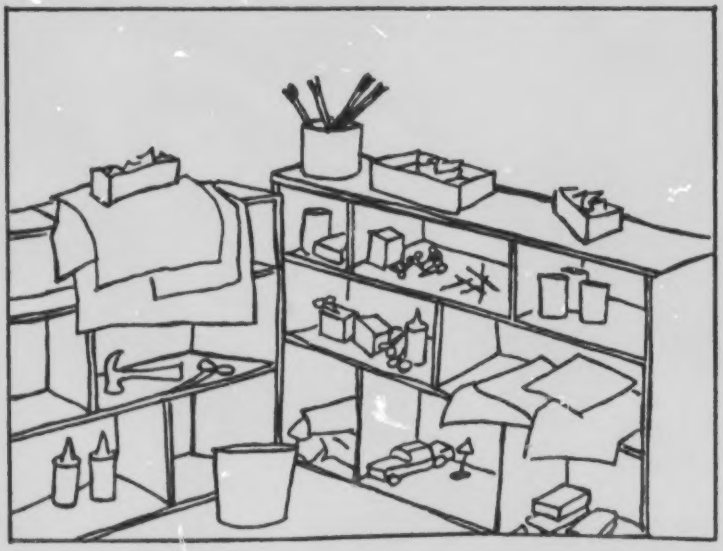
To help you assess the arrangement and use of space in your classroom, we have developed a checklist which is presented on the following pages.

II-3. A Checklist to help you look at your furniture and space.

		Yes	No
1.	TABLES:		
	(a) Are they a comfortable height for the size of the children in your room?	___	___
	(b) Can four children work at the tables without getting in each other's way?	___	___
	(c) Can the table top be washed?	___	___
	(d) Do you allow only art on the art table at art time?	___	___
2.	CHAIRS:		
	(a) Are they moveable?	___	___
	(b) Are there different heights available for different children?	___	___
	(c) Are they washable?	___	___
3.	SHELVES:		
	(a) Is there a separate shelf or part of a shelf kept for only art supplies?	___	___
	(b) Is it child size (three feet high)?	___	___
	(c) Can you put your large size paper on the shelf without having it hang over?	___	___
	(d) Do you have picture labels on the shelves?	___	___
4.	FLOORS:		
	(a) Is the floor under the easel and art table naturally washable (linoleum)?	___	___

		Yes	No
(b)	If it is not linoleum, have you put down a covering such as tarp, plastic, cardboard covered with adhesive vinyl or newspaper?	___	___
5.	EASELS:		
(a)	Are they sturdy and in good repair?	___	___
(b)	Is there a water supply and clean-up materials nearby?	___	___
(c)	Are they adjustable in height for different size children?	___	___
(d)	Are there aprons/smocks hung on or next to the easel?	___	___
6.	DRYING, DISPLAY AND STORAGE:		
(a)	Is there a place to hang artwork high enough not to get in the way (such as clothesline and pins, individual wall clips, ceiling clothes dryers on pulleys)?	___	___
(b)	Do you keep masking tape handy to mend tears?	___	___

II-4. Where and how to keep supplies.



8. What does this picture say to you? The teacher's supplies are out where the children can reach them. They aren't very neat. The children are getting a very mixed message from this. On the one hand, the teacher is probably saying: "Keep the art materials neat," and "Don't touch my things." On the other hand, by leaving her things out and messy, she is also saying to the children: "Here are my things," and "It's O.K. to be messy."

Few teachers are fortunate enough to have all the space and shelving they could possibly need to keep art supplies. Most have to make do with too little space and very little money.

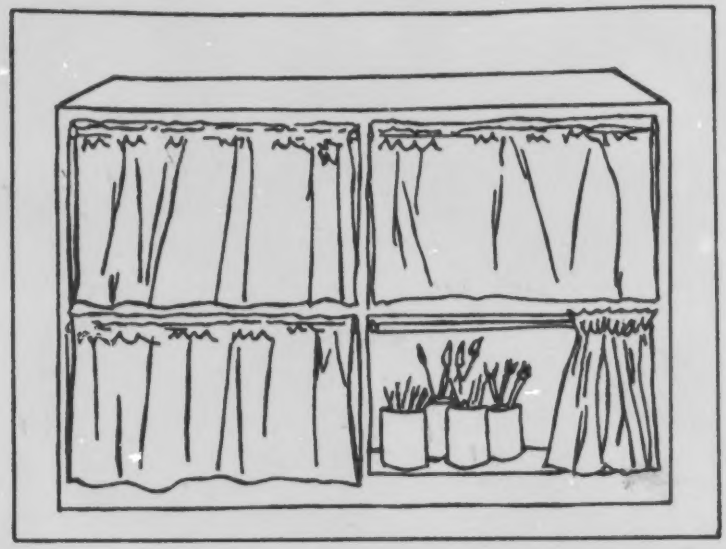
And yet we want to save a variety of materials for different art projects.

We want a place for teachers' supplies that is not accessible to the children but is handy for the teachers.

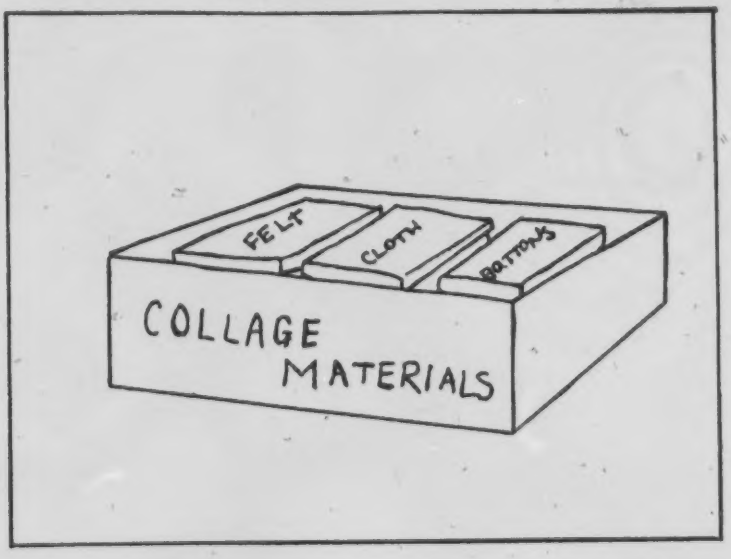
We want lots of cubbies or boxes because if the teacher keeps her materials neat, the children will be more likely to keep their art supplies in order.

Having supplies organized, and available enables the teacher to be responsive to children's needs for additional or different materials as these needs arise and are expressed.

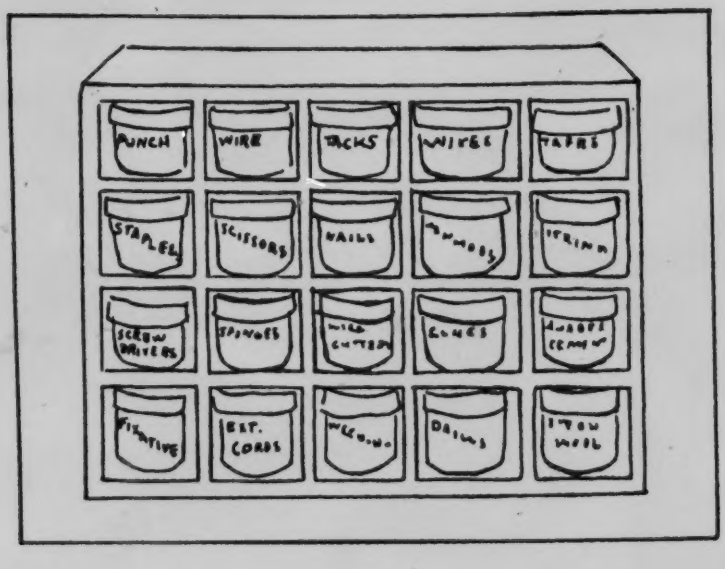
The following pictures show ideas for art supply storage. The last four illustrate easily made and inexpensive items.



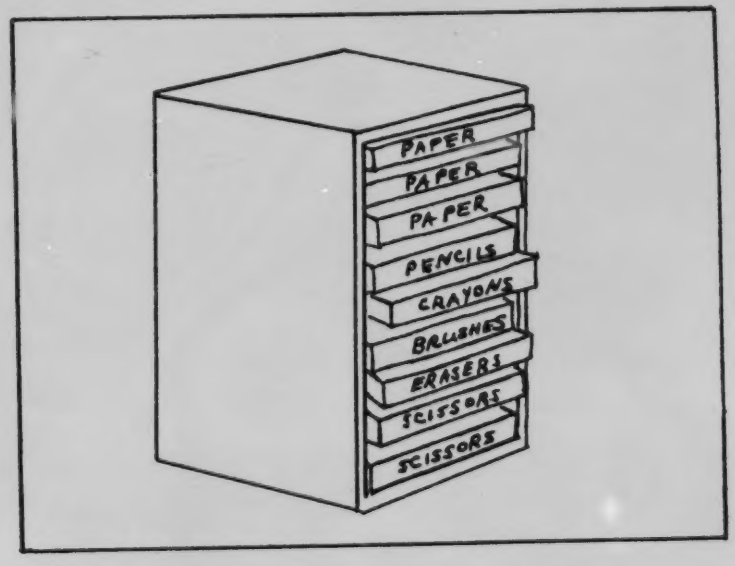
9. What can you do to keep things handy and yet away from the children? If you have a back closet or a high bookshelf, you can store things there. A curtain in front of an open cupboard will close it off from the children.



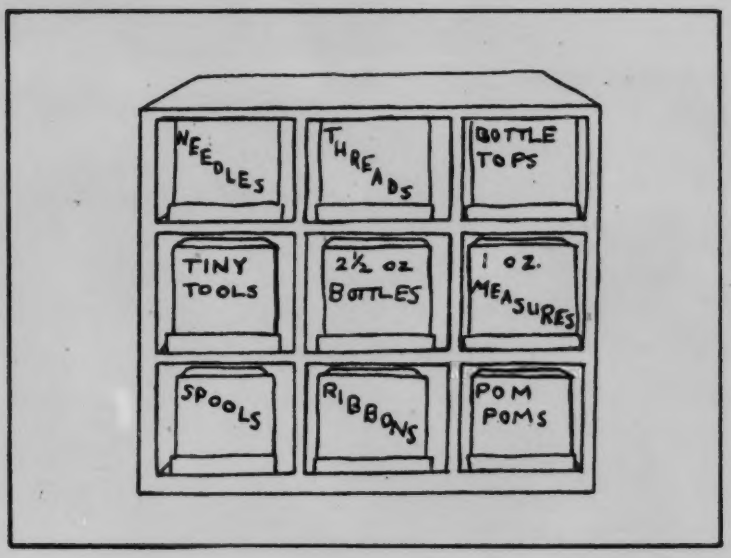
10. Keeping things that are often used together in the same box makes it easy to get them out when you want them. Labels make materials easier to find.



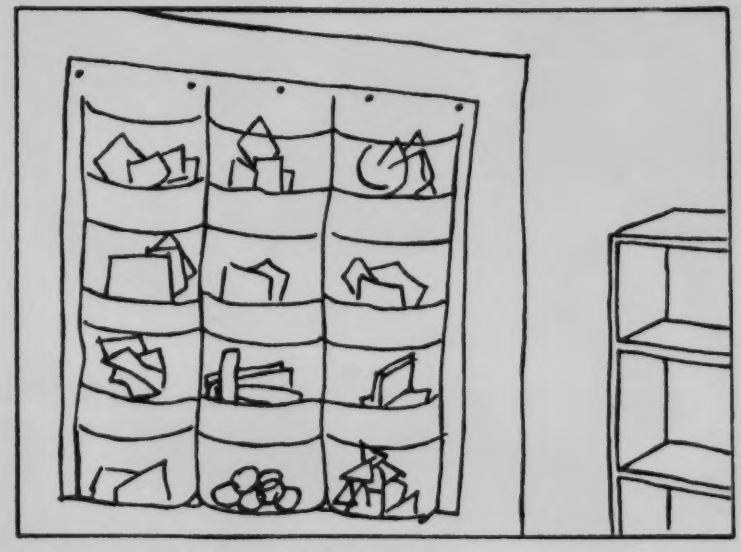
11. There are lots of possibilities for free storage containers. Here is a whole cabinet of mushroom baskets. Ask for these at a grocery store or produce distributor. Food coops are usually willing to part with empty fruit baskets.



12. Here's a storage cabinet you can make out of shirtboxes set in a wooden crate.



13. Shoeboxes and wine bottle boxes which you can usually get at a liquor store are good storage containers. Label the side that faces out. If you use stencils or printing blocks, the labelling could be a class activity. It would give the children practice in letter recognition. When children help to set up the classroom, they tend to take pride in maintaining it. In this picture the shoeboxes and wineboxes are sitting in a teacher-made tri-wall shelf.



14. Pockets can be useful too. Here is an easily made wall of large pockets. A sheet of plywood or tri-wall is covered with a colorful material like burlap. By stapling plastic or acetate to it to make pockets, you can create storage spaces for all kinds of items.

II-5. Suggestions for further activities.

If you are not entirely happy with your room and with the way the children are working, you might like to try some of these ideas:

1. Take a good long look at your room. Think about these questions: Is it wide open or are the areas enclosed? Can a child or an adult who walks into the room tell immediately where the House Corner is, where the Block Corner is, where to play with table toys, where art activities will happen?

2. Think about the children. Watch what happens at art time. Write a list of behaviors that you find in your classroom.

3. If you find that your room is too open and that children are mixing table toys with art materials, try moving shelves and tables to make two distinct areas - one for art and one for table toys. Watch how the children do in this new setting. Did it make any difference?

4. If you have a problem with paint or crayon on the walls or floor, you might try one of the suggestions for protecting the area.

5. If you have unsolved storage needs, use one of the ideas from the pictures or think of another homemade solution.

6. Visit other classrooms to see other settings. Exchange ideas with other teachers. Help each other to move furniture, protect art areas, make and label storage places.

CHAPTER III

MATERIALS IN THE ART AREA

Topics in this chapter:

III-1. Materials to put in the Art Area.

III-2. Matching materials with the child's level.

III-3. Displaying materials for children to use.

III-4. Labelling the materials.

III-5. A checklist to help you choose and display materials.

Goals for this chapter:

1. to consider basic art materials and some hints in choosing them

2. to develop guidelines for selecting materials which match children's needs and level of development

3. to learn practical ideas for displaying art materials in the classroom

4. to use the checklist for choosing and displaying materials in individual classrooms.

III-1. Materials to put in the art area.

Having identified and defined an area of the room for art activities, we must next decide what we are going to put out, how much to put out each day, and how to display art materials for the children.

It is important to always have a few basic materials available. These should include:

- something to write with (pens, pencils)
- something to draw with (crayons, magic markers)
- something to write and draw on (paper - different kinds)
- something that puts things together (glue, paste).

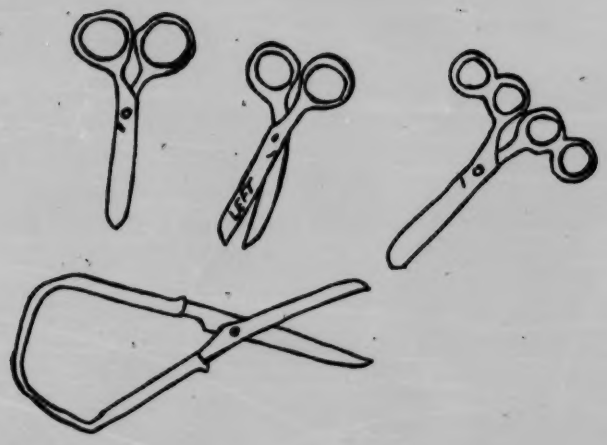
Here are some hints to consider in selecting art materials:

1. Magic markers should be water based for ease of cleaning.

2. A good crayon is one that colors evenly and steadily. Children respond to the intensity of the color. Less expensive crayons are made with more wax and less color. Using inferior quality crayons may be frustrating for the children and is certainly less rewarding.

3. When putting out a choice of colored paper, alternate the colors rather than stacking all of one color on all of the next. This makes it easier for the children to get the color they want.

4. Clay needs to be kept in an airtight container, either plastic with a tight fitting lid, or metal with a plastic liner. Margarine containers, coffee cans, gallon mayonnaise or mustard containers that are plastic (a day care kitchen might have these) will also do.



5. Scissors: there are right handed and left handed scissors so you can provide for all children. You can get blunt edged scissors for younger children. Two handed teaching scissors provide spaces for both the teacher's and child's fingers to fit in at the same time. There are also squeeze scissors where the handle is a loop rather than two finger holes. This may be easier for a young child to manipulate.

III-2. Matching materials with the child's level.

It is helpful to establish guidelines before deciding what and how much to put in an Art Area. Take a few minutes to think about your own classroom and your children. What do you consider in planning an art project?

Some of the considerations teachers have mentioned are:

- how old the children are
- how much experience the children have already had
- whether the children are quiet or overactive that day
- what they can use successfully

- whether the children have trouble sharing
- if they get frustrated when there is too much choice
- if the children work well on their own
- how much time there is for art that day
- what materials are available
- if they are ready for something new.

If we put all of these ideas together, we might notice that they can be grouped into three general statements:

1. Teachers should be good observers. They should know the needs of each of their children and also be sensitive to the children's moods on different days. This means:

- we would put out different art materials for a class of two's than for a class of five-year-olds.
- we would put out different materials and different amounts of materials for children who have had no experience at art projects than for children who have done a lot of artwork.

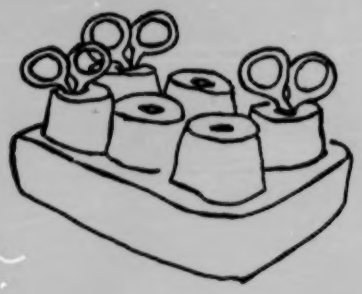
2. We want children to have enjoyable experiences that help them feel good about themselves. Some children, especially at the beginning of the year or when they first come to school, have a lot of trouble sharing. Others become overwhelmed if there are a variety of choices available. For these children, you might:

- put out fewer choices but several of each item (an example: put out only two colors of paint but make more places to paint so children do not have a long wait for the easel).
- divide supplies into individual portions (an example: baby food jars of paste by each place instead of a large jar that has to be passed around).
- be sure each child has lots of room to work in.

3. We want children to grow and learn. This means we might:

- change what we have out and how it is displayed. If the children aren't using something, move it to a new location or put it away for a while and bring it out again to spark new interest.
- put out materials that offer different types of experiences and foster a variety of skills.
- put out materials that encourage the children to develop their own ideas and create their own products.

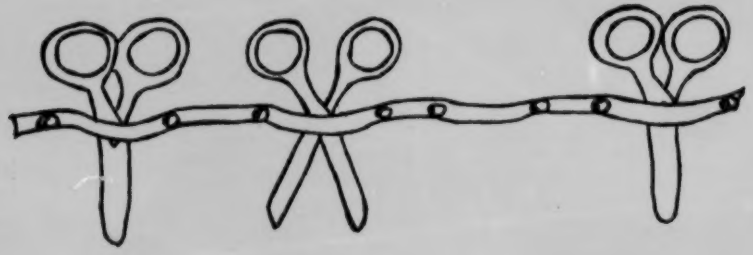
III-2. Displaying materials for children to use.



1. Egg cartons can be used for scissors or pencils. Tape the edges together so the carton remains closed when being carried. It is easy to tell if one is missing.

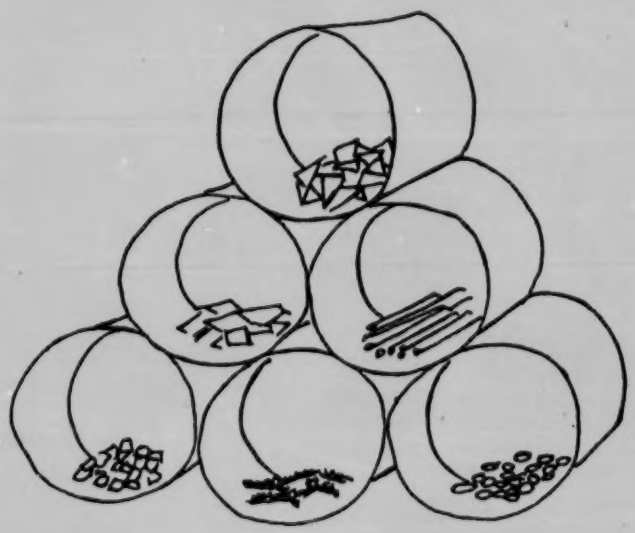
2. An empty coffee can also makes a good scissors holder. Glue the plastic lid to the open top because there will be jagged edges inside when the holes have been punched. Then turn the can upside down and use a can punch to make holes around the edge.

3. Another scissors' holder can be made using elastic nailed to a wall or back of a cubby.

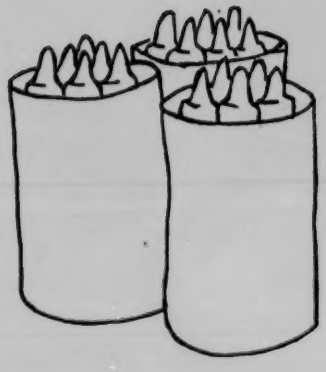


4. Ice cream containers or newspaper cylinders make good paper holders.

5. If you turn the same ice cream containers or cylinders so that the opening faces you, you can put collage materials in it. Several containers stapled or bolted together make a case for a variety of small art activity items. If the collage materials are very small, you can cover the bottom half of the open circle with a sheet of cardboard.

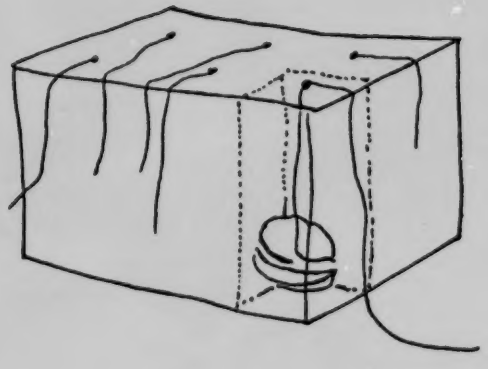


6. Baby food jars are good for small glue containers.



7. Frozen juice cans are good crayon holders. Colored paper covers tell the children where each crayon goes.

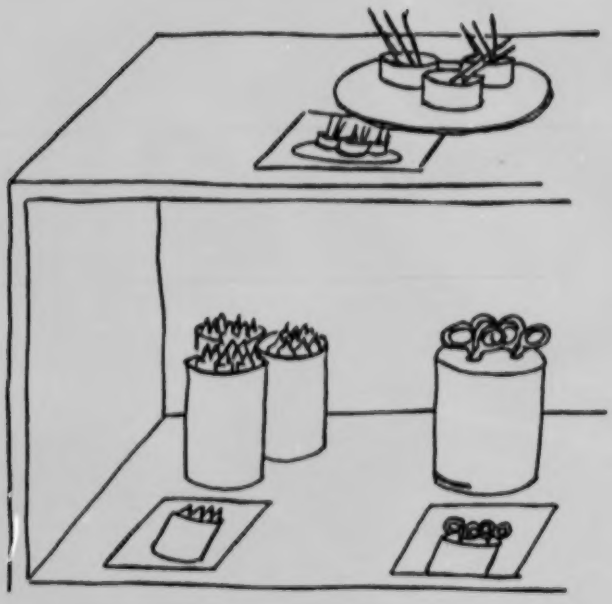
8. A yarn dispenser can be made from a cardboard box. A box that had bottles in it often comes with corrogated cardboard dividers. These divisions make convenient spaces for individual balls of yarn which prevents tangling. Punch a hole in the top of the box over each space and draw the yarn through for easy dispensing.



III-4. Labelling the materials.

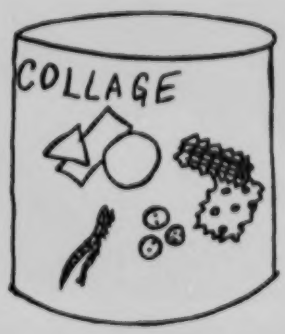
One of our goals for children is to have them be as independent in the classroom as possible, to help them take responsibility for themselves and their work. Labelled shelves and cubbies help children know where to find materials and where to put them back. It also makes clean-up easier for everyone and helps keep the classroom neat.

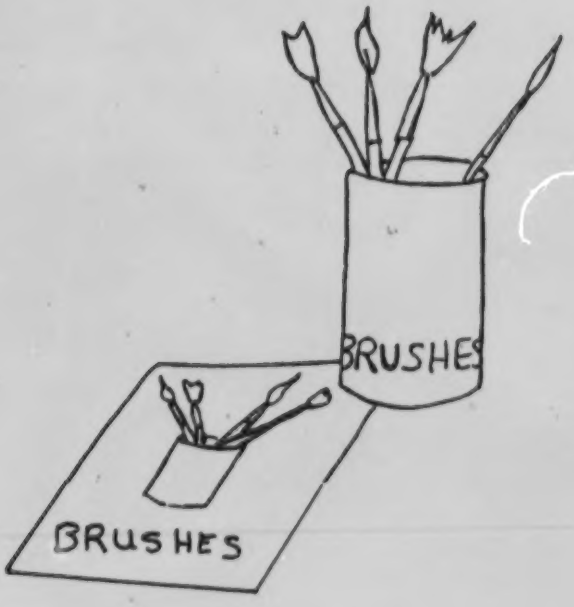
The labels have to be understandable to children so if your children can't read yet you can use pictures or cut-outs or a sample of what goes on the shelf.



Magic marker is permanent while vinyl adhesive paper (like Contact) can be removed. Labelling with adhesive backed paper allows you to change your arrangement later. Dry-mounting and laminating pictures, makes them sturdier. If you don't have access to a dry-mount press, clear Contact paper over a picture will keep it from getting torn or dirty.

Sample pieces glued to the outside of an ice cream cylinder would label a container for collage materials.





For fours and fives who are becoming interested in reading, you might want to put the word next to the picture label.

III-5. A checklist to help you choose and display materials.

	Have these:
1. CRAYONS:	
(a) variety of basic colors (red, orange, yellow, blue, green, black, brown, purple)	___
(b) both large size (jumbo) and small size	___
(c) color evenly and steadily	___
2. MAGIC MARKERS:	
(a) variety of basic colors - same as for crayons	___
(b) water based (easier to get out of clothes)	___

Have these:

(c) optional: with appealing odors ___

(d) keep closed - will dry out if they aren't kept closed ___

3. CUTTING TOOLS:

(a) small enough for child's hand ___

(b) adjust screw so that it works smoothly ___

(c) blunt tips ___

(d) both right-handed and left-handed ___

(e) optional - other varieties such as "easy grip" or double teaching scissors ___

(f) for two's - used only with supervision ___

4. PASTE AND GLUE:

(a) white school paste (less expensive but doesn't last well or hold well) ___

(b) white liquid (Elmer's) glue (dries quickly, holds well) ___

5. PAPER:

(a) newsprint ___

(b) construction paper ___

(c) computer printout ___

(d) wall paper sample books ___

(e) assorted sizes, shapes ___

6. DISPLAY OF ALL MATERIALS: Have these:

(a) storage organized (cups for crayons, markers, holder for scissors) ___

(b) individual containers, duplicates ___

(c) shelf space labelled ___

7. CLEAN-UP EQUIPMENT:

(a) mop ___

(b) sponges ___

(c) buckets ___

(d) paper towels ___

(e) broom ___

(f) aprons or old shirts to cover children ___

(g) labelled storage near where the materials are used ___

CHAPTER IV

QUESTIONS TEACHERS ASK

Topics in this chapter:

IV-1. What kind of artwork is typical for different ages?

IV-2. What to say to children about their artwork.

IV-3. About stopping and schedules.

IV-4. What about coloring books?

IV-5. What about pre-cut shapes?

IV-6. Pleasing parents.

IV-7. The teacher's role.

Goals for this chapter:

1. to examine the four stages of development in art

2. to learn how to make non-judgemental, descriptive comments to children about their art work

3. to present ways to handle scheduling problems when children get involved

4. to examine the pros and cons of coloring books and pre-cut, teacher directed art activities

5. to consider the expectations of parents

6. to explore the teacher's role in structuring and supporting art activities.

IV-1. What kind of artwork is typical for different ages?

We can't really say any one way is "typical" at any specific age, but children do grow through a pattern of development physically and intellectually and this is reflected in their artwork. It is important to remember that children are individuals. Some develop more quickly than others. But they usually go through similar stages.

At about a year and a half, children begin to pick up a crayon or pencil and use it. Then they go through a long period of experimenting and developing muscle control. There are lots of things to learn - different colors, different lines, different pressures, different directions. The child isn't planning these experiments but discoveries about them come out of repeated experiences.

Crayons and paper should be an available activity every day. Some children may want to make lots and lots of pictures. They are exploring materials and techniques. Just making their hands move to create lines can be a satisfying motor activity. At first the child is very awkward. You'll see that children use large motions and make lines of all different lengths. These early pictures typical of two's are called "disordered scribbling."

Scribbles by Ronny, age 2 1/2

Children all over the world begin by making scribbles. Gradually as they make many, many drawings, children gain more and more control over what their hands are doing. They begin to make patterns, to repeat patterns, to see designs in their scribbles. This second stage is called "controlled scribbling." If you save examples of one child's work over a period of time, you'll begin to see how much change there is in what the child is doing even though most adults would say the child is still scribbling.

It is not long before children begin to name what they have done. Some children start to do this at about three and a half years of age. They don't plan the picture beforehand. They just start to draw (or print or paint) and what shows up on the paper makes them think of something.

Painting planned and named beforehand, Karen, age 4

Later of course children begin to plan what they draw or paint. While the proportions may not be accurate (people and trees are the same size, flowers are as tall as houses), the picture is "representational" in that it represents (or looks like) something in the real world. Many children don't begin pre-planned representational drawing until kindergarten or even later. Even when they are doing representational art work, older children still sometimes scribble and make unplanned pictures that they name later. Remember too that experience more than age will be the key to what to expect from a particular child.

To summarize, children go through these four stages of development in their artwork between 18 months and 6 years.

1. disordered scribbling
2. controlled scribbling
3. naming a picture that was not planned
4. representational drawing.

IV-2. What to say to children about their artwork.

It is difficult for many people to know what to say to young children about their artwork. We try to be supportive by saying:

"That's pretty."

or

"I like your picture."

or

"You did a good job."

Or, we say nothing at all. Children, however, need us to talk to them - to give them vocabulary, to let them know we are aware of the work they've done, to help them develop their own observation skills, to encourage them to talk.

But sentences like "That's pretty" don't help children with any of these needs. Look back at the three sentences and you'll see they don't say anything about what that child did or about the specific piece of artwork you are looking at.

The next most common adult comment about children's artwork is probably the question, "What is it?" Even though we've all seen abstract painting, adults are conditioned to thinking of art as representing something. Perhaps that's why adults so often ask children "What is it?" In the previous section about children's art at different ages, however, we discussed the fact that young children don't always think of their artwork as representing something. The question "What is it?" is often answered only by a blank stare. From their point of view the question is meaningless.

Sometimes adults think they recognize something specific in the child's artwork and say:

"Oh, you've drawn a flower."

or

"Is that a bird?"

The problem is that the adult is imposing ideas on the child. The child may agree just to please the adult. Maybe the child wasn't trying to make anything specific at all. The grown up is also giving a message that artwork <u>should</u> show something realistic. Do you really want to say that to young children?

At this point, you might well ask if we should try to avoid:

- using general words like "pretty", "great", "good", "lovely"
- asking "What is it?"
- naming the artwork for the child.

What is there left to say? The answer is, you can <u>DESCRIBE WHAT YOU SEE</u>. Among other descriptions, you could tell the child you have noticed:

- what colors were used
- how the lines go
- how filled up the page is
- how many different colors or strokes or collage pieces were used
- what's the same or different from other artwork the same child has done before

- how the child held or used a tool
- what happened when the child tried something new or special
- what (very specifically) you like about the artwork.

If you do this:

- you are telling the child that you are looking carefully at his or her individual art piece
- this sends a powerful message that you are really interested in that child's work and therefore in that child
- you are giving the child new vocabulary, helping with language development
- you are helping the children look closely at their own work, developing perceptual skills
- you are helping the children realize what skills they possess, developing feelings of confidence and competence.

None of this happens when you only say "That's pretty." or "What is it?" For many adults giving DESCRIPTIONS is a new skill and needs practice. Try it. Take a few examples of children's artwork and find three or four descriptive statements to make about each one.

Remember that DESCRIBING WHAT YOU SEE doesn't mean saying what you <u>think</u> the child felt or wanted or liked. Looking at a scribble made with heavy black and blue lines going round and round, some teachers said,

"The child was angry."

"The child was tired."

"The child wanted to cover the whole paper."

"The child liked black and blue."

But the adults couldn't really know if any of those statements were true. Anger is probably the adult's association with dark colors. Maybe black and blue were the only colors the child had. Heavy, circular strokes might make an adult think of anger when the child was just experimenting with motion. These are JUDGEMENTAL comments. NON-JUDGEMENTAL, DESCRIPTIVE statements about the same picture might be,

"You used a lot of blue and black."

"You filled up most of the paper."

"You must have pressed hard to make those heavy lines."

"Did your hand go round and round to make these circles?"

"Most of the lines go round and round but this one goes up and down."

In discussing what to say to children, teachers often ask:

Can't I ever ask a question?

Try: "Would you like to tell me about your picture?" or

"Did you enjoy doing that?" "What did you enjoy about doing that?" or

"How did you do this part here?"

These questions are open-ended. They allow the children to tell you as much (or as little) as they want.

- Can't I ever say what I think it is?

Try: "To me it kind of looks like a _____. What was your idea."

That allows the child to consider your interpretation without giving up his/her own.

Talking about the product like the art time itself should be a chance for the children to be creative, to express themselves and to be accepted for who they are, how they feel and what they do.

There is an excellent article on this topic which you may find very interesting: "How to Talk to a Scribbler" by Joseph J. and Marilyn C. Sparling in the August, 1973 issue of Young Children, pages 333 - 341.

IV-3. About stopping and schedules.

Many teachers find that the children get so involved in what they are doing, they don't want to stop. What does a teacher do?

This happens to adults, too. If you've ever been so deeply into something (like reading a book or sewing clothes...) that you really wanted to finish even though there were other things to do, you'll understand how the child feels. Some suggestions are:

- give each child an individual warning (perhaps five minutes and again two minutes before clean-up time.) If you call out your warning to the whole class, a child who is very busy on a project may not hear you.

- be sure you allow enough art activity time for the children to have a satisfying experience. If they seem constantly frustrated at not having enough art time, you might consider changing the schedule.

- structure the activity (by what you put out and the suggestions you make) so that the children can complete something creative in the time they have.

- some activities can extend over two (or more) days. If you tell children they can continue with the same work tomorrow, be sure that you arrange for that. Don't count on the children forgetting about it.

- be flexible! Maybe one or two children can continue working while the rest of the class goes on to the next part of the schedule. Perhaps if you're all really involved in art today, some other activity could be left out to allow more time.

IV-4. What about coloring books? Do they have a place in the classroom?

Children do enjoy coloring books, but they shouldn't be thought of as an art activity. They leave no room for imagination, for the child to be creative. They do possibly develop some skills such as keeping the color within a certain space, but very few children under five are able to color within the lines anyway. If you want to use coloring books, or dittoed coloring pictures, perhaps you could make them available at free play quiet time (which many centers have early in the morning or late in the afternoon). But they shouldn't be part of art activity time because there are so many other skills to be developed in art that children can't get from coloring books.

IV-5. What about pre-cut shapes, especially for holiday themes (like a pumpkin at Halloween or a Valentine's Day heart)?

Many teachers feel that realistic holiday decorations are an important part of the curriculum. They put a lot of hard work into preparing patterns or even into getting a shape ready in advance for each child. They believe that:

- The children gain skill in cutting along precise lines, coloring neatly, associating colors and figures with the different holidays, and in following instructions.
- It is important to give the children a realistic picture of the holiday symbol. If they did it themselves they couldn't make it realistic looking.
- Teachers use the decorations in the room to symbolize the season or holiday and they feel the pictures or shapes wouldn't be recognizable to adults if the children weren't given a pre-cut pattern.
- The children get a lot of satisfaction from being able to make a figure that looks just like the real thing.

Other teachers do not feel that they should give the children a prepared pattern for seasonal decorations because:

- When everyone in the class makes an identical product, the children miss out on the essential ingredients of art activities - to express themselves and to see how each individual is unique and different.

- Even in reality, no two pumpkins or Christmas trees or Easter bunnies look alike.

- With a pre-cut shape, the children have no chance to be creative or use their own imagination - to think for themselves of how a pumpkin looks or of what Easter means to them.

- The season or holiday or symbol will mean more to the children when they have to think about it and talk about it, than if they just make a copy of what the teacher prepares.

- Children get more satisfaction from making something they thought about themselves. It's more meaningful to them because it is theirs.

- Pictures or real objects are better ways to show children what the symbols actually look like.

- It is only the adult's sense of reality that is bothered by non-realistic looking results and not the children's.

- Children can get the same motor skills (cutting, coloring) in a creative seasonal activity as they can with a prepared pattern.

Think about all the points made on both sides of this question before you decide for yourself what to do in your class. If you'd like to make your seasonal activities more creative, we've included an idea for imaginative Christmas decorations in the chapter on Collage and Assemblage and an idea for Halloween in the Puppets chapter. You'll probably be able to think of similar free choice projects for other times of the year.

If you do sometimes give the children a pre-cut pattern so you can be assured of realistic holiday decorations, keep in mind that such activities only help develop certain very limited skills. You should also include activities that foster creativity as part of your art curriculum.

IV-6. Pleasing parents.

Some parents are concerned about beautiful products. They complain that the children aren't learning anything if they don't bring home a finished project. What can a teacher do? Most teachers feel this pressure from at least some parents. Many teachers find that they themselves tend to think of art as something recognizable and beautiful by adult standards. If you were brought up in an educational system which was very product oriented, it may be hard to accept that the children can be having an important learning experience even if they don't actually produce anything at all. The learning for the child takes place in the doing - in exploring and experimenting with the materials in ways that are interesting to that individual child.

It is the process of doing it and not the product that is meaningful for the young child. Teachers are often shocked to find that after working on a picture for a long time, the child has no interest in the final result. For the adult the point of painting is to have a picture at the end. For the young child the point of painting is to feel what happens when you hold a brush this way or that way, to see how the paint looks on the paper, what it is like when you put one color on another, when you put a lot of paint on or a little bit, when you make your arm go round and round or up and down. In other words, the child is exploring - exploring motion, color, texture. At this point in the child's development, the end result is usually not important to the child.

If some parents are concerned, it might be worthwhile for you to talk with parents, individually or at a parents' meeting, about the value of creative art experiences for young children and about how much the children are learning from the different art activities you provide for them. You might want to share parts of the first chapter on Supporting Creativity with parents where they can have the experience of creative printing or making collages or assemblages.

IV-7. The teacher's role.

What should the teacher be doing in the Art Area? The teacher's role in art is similar to his/her role elsewhere in the classroom. Teachers may be:

- deciding in general what the activity for each day should be (printing a mural, weaving, making puppets, ...)
- getting the necessary materials together and putting them out
- talking to the children about the choices and the activity
- encouraging children to try the activity (This may include providing smocks or special clothing for children who come to school in clothes which they are afraid of getting messy. It may mean spending time with one child who is reluctant until he/she gets started. It may mean doing the activity with the children to show them you think it is worthwhile and fun to do.)
- being supportive of the children as they work; accepting their individual choices and different products.
- offering suggestions and other choices when it seems appropriate (for example, to the child who slaps two pieces on a collage and says "I'm done", to the child who can't decide how to start or to the child who is ready for more advanced work.)
- talking to the children about their work, giving the children words that describe what they are doing, asking open-ended questions which invite the children to talk, having group discussions so that children look at and describe each other's work.
- teaching an individual child specific skills such as how to cut with scissors, how to hold a paint brush ...
- helping the children with clean up.

Teachers should NOT do activities for children. If a teacher has to step in and do it for each child, the idea was too difficult for the particular age group. This usually happens when teachers have an exact and specific product in mind. With free-choice, creative art activities, each child can work at his/her own level and teachers are available to provide materials, encouragement and suggestions.

PART TWO

MEDIA AND ACTIVITIES

The next five chapters present ideas for creative experiences with children in

- PRINTING
- PAINTING
- COLLAGE AND ASSEMBLAGE
- WEAVING AND STITCHERY
- MAKING PUPPETS

There are five elements in the discussion of each of these art forms:

- definition
- materials
- beginning activities
- free exploration
- more advanced activities.

In each the goals are:

- for you to feel comfortable with the materials yourself and to enjoy what you and the children do with them.
- for you to feel comfortable allowing the children to explore freely the possibilities in the materials.

CHAPTER V

PRINTING

Topics in this chapter:

V-1. Definition of printing.

V-2. Materials - including how to make a palette.

V-3. Printing with body parts.

V-4. Monoprints.

V-5. Stamps and stamp pads.

V-6. Etchings.

V-7. Looking back - keys to creative experiences.

V-1. Definition of printing.

When we think of printing, we usually mean:

1. Repetition - making many copies of the same thing.

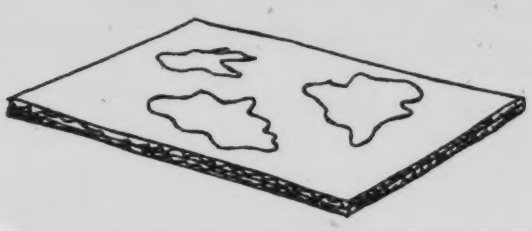
2. Pressing down - putting an object in a medium and pressing down to make a print - unlike painting where you stroke with a brush.

V-2. Materials.

Printing can be a messy art activity so you will need

- a working surface that is easily cleaned
- smocks to protect clothing
- a clothesline or other protected place where work can be left to dry.

One suggestion is to have a palette for each child. This is a surface that can be carried around (to the sink, for example). Here are instructions for an easily made palette large enough to work on but light enough for children to carry:



Take a piece of tri-wall (three ply heavy cardboard - 18 inches on a side is a convenient size). Cover it with wet look washable vinyl self-sticking paper (like Contact paper). Use a solid color so it is not distracting. If you cover both sides it will be easier to wash. Individual work surfaces like this may lessen problems of one child interfering with another's work.

For any printing activity, you also need:

- paint or ink and something to keep it in: a jar, pad, tray, etc.
- something to print with like a hand or a rubber stamp or something to etch into like a styrofoam meat tray.
- something to print on like paper or cloth.

The necessary materials are listed at the beginning of each suggested activity.

V-3. Printing with body parts.

Physical contact helps to make experiences meaningful to young children. A fun way to introduce printing is to have the children make prints of parts of their bodies. They enjoy the physical involvement and the activities can increase body awareness.

Suggestion 1: (for winter time) Read The Snowy Day by Ezra Jack Keats. Show the picture on page 21 and talk about making snow angels. Let the children try it on a snowy day. They are printing with their bodies in the snow.

Suggestion 2: Make footprints: in the snow on a winter day; barefoot with water outdoors on a hot day; with washable paint on a long piece of brown paper.

Suggestion 3: Make a mural of handprints on brown paper.

This can be done indoors in the Art Area.

You will need:

- a washable work surface such as a formica top table or the homemade palettes.
- one, two or three colors of finger paints. For very young children, you might put out just one color. Then you can talk about it, name the color, look for other items that are in that color. For slightly older children, offer a choice of two or maybe three colors. This allows the children to express individuality in choosing. You can discuss the differences between the colors and how some people picked one color and some another.
- a large (like 2' x 3') piece of solid color paper tacked to the wall. Brown wrapping paper works well.
- a bucket of warm water nearby. Some children worry that paint won't come off. Warm water is soothing and effective and can reassure children that the paint does wash off. If a child is really reluctant even to try, the teacher might want to show with her own hand how the paint comes off in the water.

Step 1: Have the children put a blob of one color on their palettes. Let them move the paint around for a while. Ask about how it feels, what it smells like. You'll probably see that some children have two hands in the paint and are swirling it vigorously while others are carefully working with only one or two fingers.

Step 2: When they seem ready, invite the children to come up and each make a handprint on the paper.

Later you can have a group discussion about the mural. Some of the possible topics are:

- how everyone cooperated to make the mural.
- how each handprint is different. Children like to identify their own prints. You might label them with names or photographs.
- have children put their hand over someone else's handprint (concepts of bigger, smaller).
- point out that some prints go up, down, one side or the other (concepts of directionality).
- have children point their hands in the directions of the different prints (directionality, motor control).
- count how many hands there are in each color - are there more red hands or more blue hands?

V-4. Monoprints.

You can make a print of a finger paint design. Each child chooses one color of finger paint, puts a blob on his/her surface and

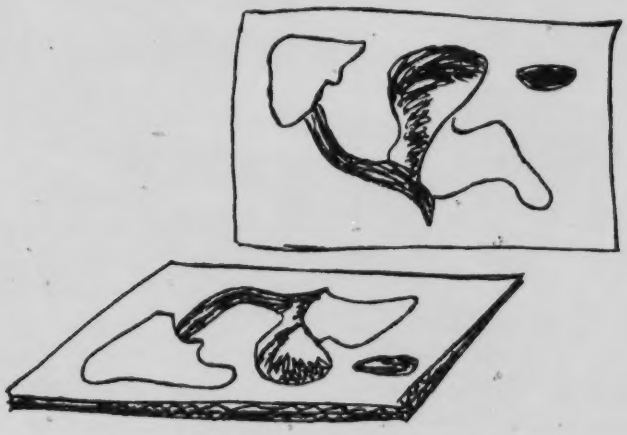
spends some time moving the paint around. When the child has a design he/she likes, you take a blank piece of newsprint paper (easel paper), press it onto the finger paint design, lift it off and hang to dry.

You now have a picture of the finger painting which may help meet the needs of parents who want to see products. Monoprints dry more quickly than the finger painting, too, because the paint is not as thick on the print as it was on the palette.

Here are some more suggestions:

- Try to make two or more prints of the same design. Talk about what happens.

- Change the design and make a print of that. Look at the two prints and talk about how the design has changed.



- Notice that the monoprint is a reversed image of the original design. With older children you can suggest that they write letters, names, etc. in the design. Then the idea of reversal in printing becomes apparent.

- Try adding another color. Let the children investigate what happens when colors are mixed. If a child says, "What I really need is orange" and you don't have orange out, you can suggest taking red and yellow and let the child see what happens.

V-5. Stamps and stamp pads.

Another set of printing activities involves the use of objects as stamps. This is a stage beyond body prints because the child is using a tool - something between the hand and the paper.

Stamps: Anything that will soak up paint or ink can be used to make prints.

Two commercial stamp sets are:

Design Stamps (24 shapes, 6 wooden blocks)
Creative Playthings
Princeton, New Jersey 08540

Alphabet Stamp Kit
Workshop for Learning Things
5 Bridge Street
Watertown, Mass. 02172

You can make your own stamps out of rubber erasers. Try different sizes and shapes, cut erasers into letter shapes, or indent (cut in) figures/letters using a very sharp knife. (The knife will be too sharp for children.)

Other printing tools can be:

- sponges (but young children tend to stroke with a sponge as in painting and not to press with it)

- found objects: experiment with an assortment of different things. Try some of the items on the scrap materials list in Chapter VII. You might group them by shape: all round objects together. This would reinforce cognitive concepts for the children: round objects make circles on the paper; cubes make squares on the paper, etc.

Stamp pads: These can be bought commercially. Re-inkers are available in different colors (in tubes). Remember that ink is not as washable as paint.

To make your own stamp pad: line a tinfoil pie plate with moistened paper towels. Put in a bit of tempera paint. If the paint is too thin, you can thicken it with cornstarch.

To print on: You can stamp on a variety of materials. Some ideas are:

- newsprint paper
- construction paper (different colors)
- brown wrapping paper
- tissue paper
- cloth

Suggestion 5: Put out an assortment of stamps, pads, and paper/cloth. Let each child try different designs in different media on different types of paper. The amount of choice you offer will depend partly on the age and experience of your children. You can have different printing activities on other days by changing the selection of materials available.

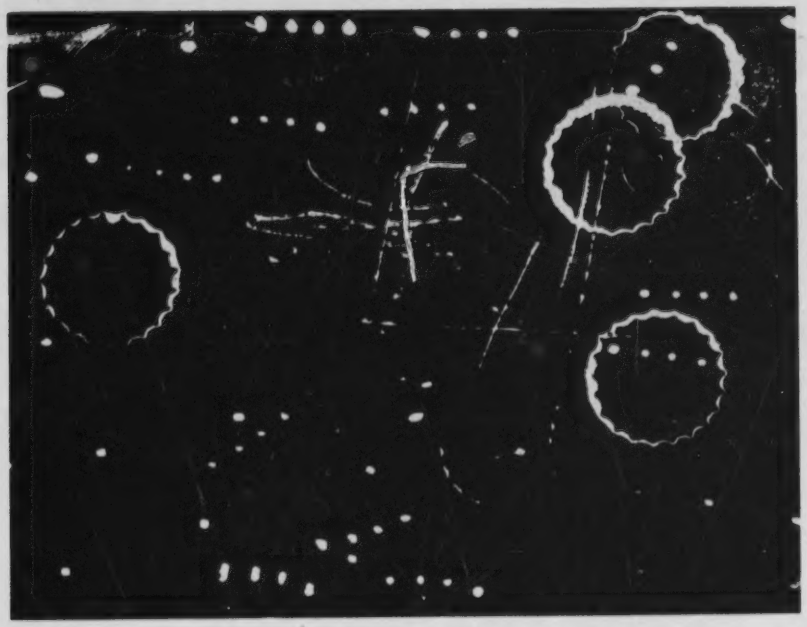
You may find that:

- young children tend to try everything
- young children tend to fill up all the space
- young children are often more concerned with what they are doing at the moment than with what it will look like when they are finished
- some people plan carefully what they are going to do; others don't seem to plan at all
- individuals work at different speeds and for different lengths of time

- no two prints will look the same. While each person did the same activity (printing), each product is unique - an expression of that person's individuality.

V-6. Etchings.

Another fun and easy printing activity is to scratch a picture into a printing block and take a print from it. This is what printers do when they make etchings.



Etching by Debby, age 3, made with bottle cap, fork, and nail

For materials you will need:

- styrofoam meat trays
- scratching tools such as a nail, fork, soda bottle caps, old ball point pen (Look for items that are sharp enough to make cuts, but not too sharp for children to handle safely.)

- paint and a small paint roller
- paper at least as large as the meat trays.

Suggestion 6: Give each child a meat tray. Let each child cut, scratch, or gouge a design onto the tray. Don't expect pictures from young children. Roll paint over the design as if you were inking it. Lay paper onto the design. Lift off. You will get clearer copies if you press the paper onto the inked surface than if you press the paint covered surface to the paper.

V-7. Looking back - keys to creative experiences.

In the printing activities just described, each child has some choice; each child uses his/her imagination to make an individual design. No two children have the same product. All the results are "monoprints" or "stamp prints" or "etchings", but each child's work is recognizably different.

At the same time, each of these activities has a framework, a structure decided in advance by you, the teacher. Materials are put out that are useful for the activity. The children are given general instructions so they learn how to handle new materials. By talking with the children and asking questions, the teacher can also use art time for language development, concept development (shapes, colors, thick/thin...), problem solving (what happens if..., what goes first...) as well as artistic development. The individuality comes because you allow choice, exploration, and creative expression with the materials. This is what we mean by a creative art experience.

CHAPTER VI

PAINTING

Topics in this chapter:

VI-1. What is painting?

VI-2. Why have painting?

VI-3. Space for painting.

VI-4. Materials.

VI-5. Suggested activities:

Suggestion 1: Dripping water.

Suggestion 2: Free exploration.

Suggestion 3: Exploring texture.

Suggestion 4: Other tools.

VI-1. What is painting?

Painting can mean:

- expressing feelings
- colors
- mixing colors
- making a mess
- brushes
- lines
- dripping

Painting is different from other art experiences because

- it is very liquid
- you use a tool.

VI-2. Why have painting?

Painting is important because

- it gives children a chance to express their feelings, to experience creativity
- it helps children develop large and small muscles
- children can finish something to be proud of in a relatively short time
- children can try out and learn about colors and color combinations
- you can use the painting to talk about lines, circles, colors, the idea of experimenting, enjoying what you do, how each person makes different paintings
- non-realistic early childhood paintings are normal stages that come before doing realistic pictures and going through these skill building, exploring stages is important
- children enjoy painting.

VI-3. Space for painting.

Painting should always be available as a place to go at activity time. The painting place does not have to be in the same area as other art activities.

Painting is a messy activity but teachers can make clean up easier if they follow these hints:

(1) The painting place should be near a water supply for cleaning hands and brushes.

(2) If the space is protected so that another child is not likely to accidentally jostle the painter, spills will be less likely.

(3) Smocks to cover clothing should be hung on the easel or on a nail/hook right next to the easel.

(4) Floors and walls around the easel place should be washable.

(5) It helps if extra paper and paint are nearby.

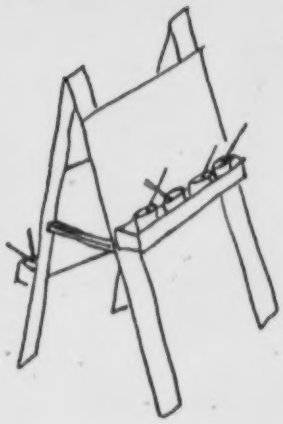
(6) You also need a place to hang wet pictures where they will not be accidentally smeared or torn.

(Look back at Chapter II for pictures of suggested ways to arrange all this.)

VI-4. Materials.

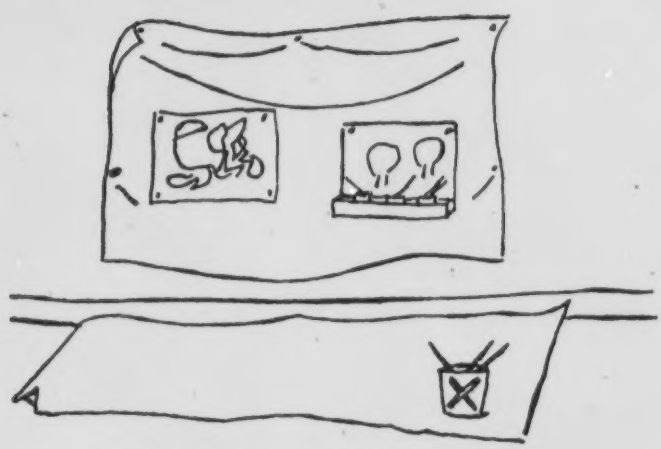
Where to paint: Indoors or outdoors!

You can paint at store bought easels. These usually have two sides which often can be set at different heights. Since the children in your class are probably not all the same size, you might want to have different heights available. Children usually like to paint standing up, but for variety you might consider putting one side down to chair height.



a standard two-sided easel set at different heights.

Easels like the store bought ones are not very difficult to construct. Maybe a parent would be interested in helping. Two sided easels can be carried outside - a pleasant variation for a warm day.



You can paint at a place on the wall. Just protect the wall first with plastic, a drop cloth, or newspaper. Then tack the easel paper at a convenient height. Several children can be accommodated that way. While painting is basically an individual activity, children enjoy talking to each other while painting, and seeing what other painters are doing. Painting places which are located next to each other make socializing easier. There are also commercially available wall easels.

You can paint at an outdoor wall that can be hosed down. This makes a great communal easel.

In addition to an easel or place to paint, you need

- something to paint <u>on</u>
- something to paint <u>with</u>
- some paint (and a holder)

To paint <u>on</u>, you can use

- easel paper - this is newsprint. It comes as large sheets (18" x 24"). There are different qualities, but even so, it is not too expensive.

Try getting the ends of rolls from a commercial newspaper; that way it is free and you also get the roller which has many uses. One advantage to paper on a roll is that you can cut it to any length. It is especially useful for long murals.

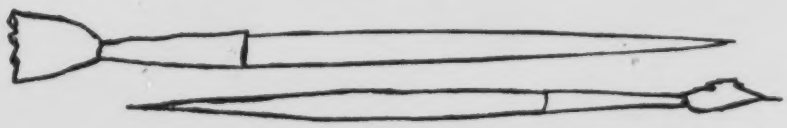
- manila paper - this is also "drawing paper". It is rougher and heavier than easel paper, and it is more expensive.

You can also paint on

- colored construction paper
- sandpaper
- wrapping paper
- egg separators
- wallpaper samples
- packing pieces

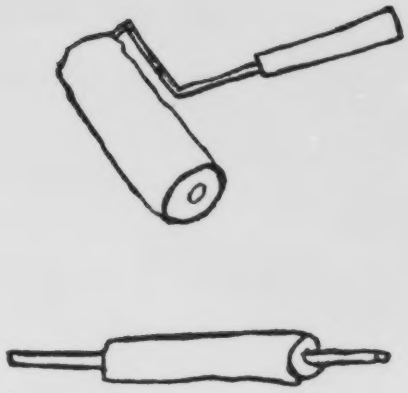
To paint <u>with</u>, you can use

- brushes - the best brushes have metal bands with no seams. The bristles are held in better that way. For young children, the brush should have a long handle. Brushes come flat or round. It is best to start children with a flat bristle brush and add round bristled ones later for variety.



- other types of brushes
  - short handled brushes for other projects
  - pastry brush
  - whisk broom
  - car brush
  - wall painting brush

- rollers
    - regular painting rollers, preferably small ones
    - you can make rollers easily by gluing sponges onto dowels. You can vary the size of the sponge and the length of the dowel.



For paint, your choices are:

- liquid tempera
- powdered tempera
- water based paint

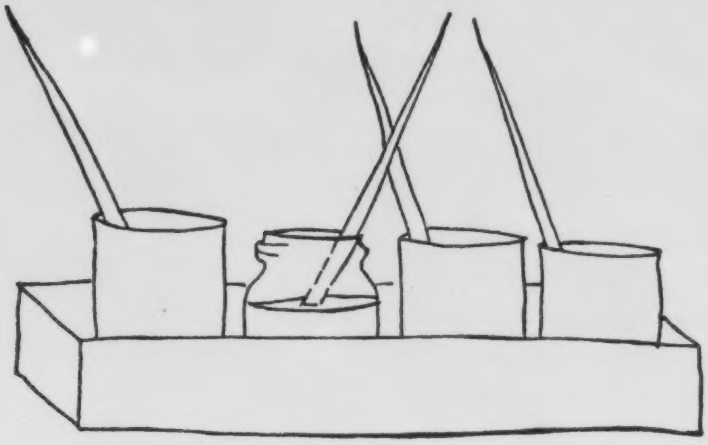
Powdered tempera paint is less expensive than ready mixed paint, but it begins to sour after a few days. You can refrigerate it or add alcohol or oil of wintergreen to make it keep longer.

Ready mixed paint comes in different qualities. Poorer quality paint has less color and is more liquid. You can add liquid dish washing detergent to thicken it. This also helps to get paint out of clothes. (You would not want to do this if you work with young children who are likely to put paint in their mouths.)

To hold the paint, you can use

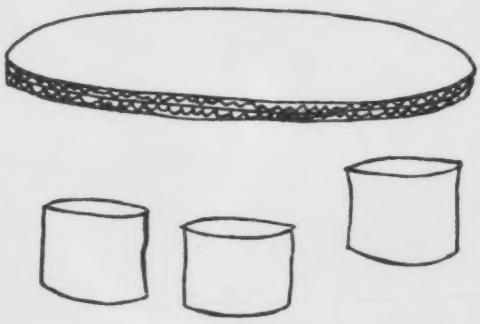
- the easel tray. This is made for paint jars. Baby food jars and frozen juice cans made good paint containers. Use cans that are tall enough to hold the long handled brushes

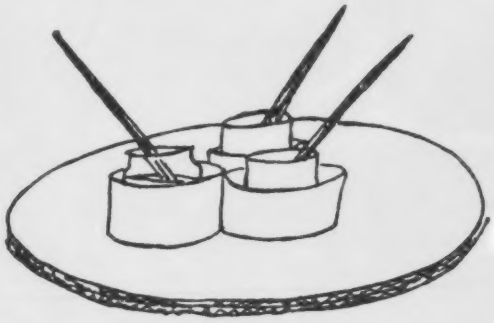
without tipping over. It is best to provide one brush for each jar of paint so the colors don't get mixed together.



- if children paint where there is no easel tray, you may want to make portable paint jar holders. Here are directions for one that is easy to make:

  Take a piece of sturdy cardboard about 10 inches by 10 inches. Get three cylinders from copying machine rolls. (Just ask any parent who works where there is a copying machine that uses paper on rolls. Most places throw the rolls away and often they have twenty feet or more of paper left on them. The cylinders have many other uses too as suggested in the manuals on Blocks and on Table Toys.) Cut the cylinders to the desired length and glue to the cardboard base. Three cylinders can fit on one base. Setting them in a triangle design makes it stable.





VI-5. Suggested activities.

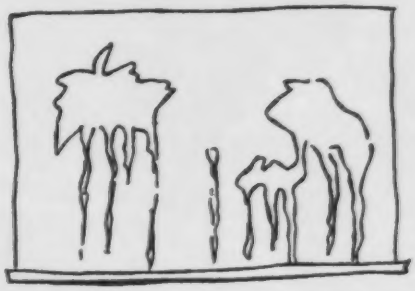
Suggestion 1: Dripping water

This is a good activity for beginners. Because it uses water not paint, it is wet but not messy. It is a good outdoor activity. (Children love to pretend to be housepainters. On most exterior walls where you would not let the children use paint, you can let them "paint" the walls with water. This activity has no product to take home, but it is good for large muscle development and role playing. Water activities are calming for children - and it is fun.)

Indoors, dripping water might be an enjoyable rainy day activity. You can use

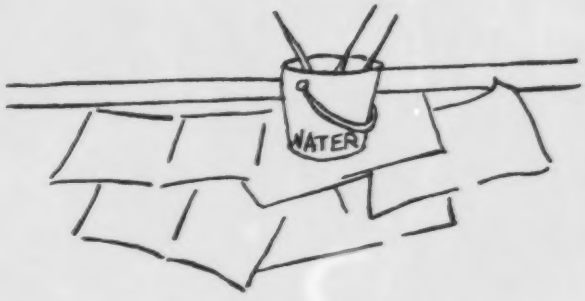
- a chalkboard
- a bucket of water
- a brush
- paper/plastic on the floor

Let the children explore the idea of dripping. You might just say, "Today is a dripping day. Maybe you'd like to make some drips with the brush on the chalkboard."



Variations: Suggest or let the children experiment by dripping in different ways:

- slower
- faster
- make strokes
- make circles
- make fatter drips
- press harder/softer
- use more/less water
- wipe off the brush

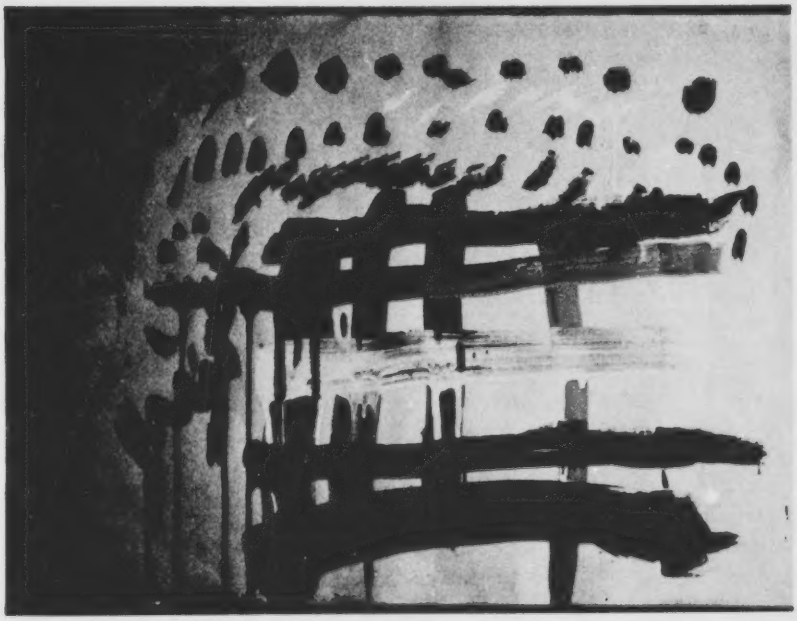


An adult doing this can probably tell you such facts as

- circles only have one drip
- a hard stroke will drip more than a soft stroke
- wiping off the brush will mean less dripping.

Even if the children don't tell you these facts, they are learning them as they experiment. Let them discover for themselves as they use the brush and water. If they are interested, you can talk about the different types of drips.

Suggestion 2: Free exploration



Easel painting by Allison, age 3 1/2

Most of the time, painting in the early childhood classroom is a free exploration activity. The teacher sets out paint and paper and the children express themselves as they wish. Remember that children need time to explore new materials. You might want to go back to Chapter IV and read again about the stages in children's artwork.

Even for adults it is fun to just experiment with the materials: to try out different colors, different brush strokes, how to hold the brush, how the paint goes on the paper. While experimenting, the adult (like the child) may not be thinking at all of what the product will look like at the end. (See Chapter IV, Section 6.)

As you watch other people (children and adults) painting, you may discover that individuals have different preferences. Some people prefer soft brushes; others like the hard ones. Some people fill every inch of space on the paper; others leave lots of blank areas. Remember, there is no one way to paint.

We should encourage children to express themselves in their paintings and one way to do this is to offer them choices and to make them feel comfortable about asking for other options that may not be out that day.

Young children may need some instruction about how to hold the brush or how to wipe the brush on the jar so it doesn't glob on the paper. You can teach children these skills by working with each individual child when he/she has chosen to paint.

Some teachers find that their very young children (two's and three's) tend to waste a lot of paint because they don't keep the brushes properly separated. Before long, all the colors look brown. Two hints that may help if you have this problem are: put out only a small amount of paint at a time; and don't put out many colors.

If you only put out a little bit of paint, you won't have lost much. Keeping the amount of paint down has other advantages as well. It's better for the brush because the paint shouldn't come over the level of the bristles. It's easier for the child to control where the paint goes when there is not so much of it.

For very young children you can put out just one color. Young children are most interested in exploring the process of painting. You might start with the primary colors: red, yellow, blue. When the children become experienced, they will discover what combining colors does. For older children you might sometimes put out unusual color combinations to make painting more interesting: pink and purple.

Other painting experiences

There are many ways to extend painting as an art experience. Two possibilities are:

Suggestion 3: Exploring texture.

Put out a selection of substances such as:

- sawdust
- sand
- flour
- salt
- liquid soap
- powder paint
- cleanser

If you have children who still put things in their mouths, be sure you only put out items they can safely taste.

It is best to do this activity at tables where the surface is flat, rather than at easels.

A "Lazy Susan" compartmented turning plate is a useful holder for materials, but if your children have trouble sharing or taking turns, it might be better to put out each substance separately. Plastic or styrofoam meat trays and tinfoil pie plates make useful containers for these items.

Tell each child to take a piece of paper, one color of paint and a brush and then experiment with what these substances do to the picture. You can put the substance in the paint before painting or sprinkle the substance on the paper after painting.

When you talk about what happens in this activity, you will find you are talking about science as well as art. Children are exploring and experimenting as scientists do, developing a curiosity for "What will happen if I try...?"

Suggestion 4: Other tools:

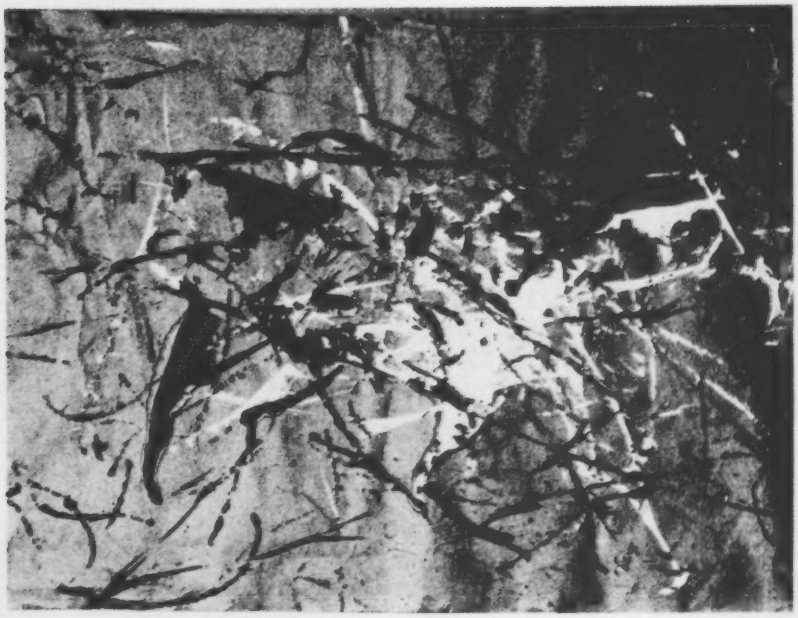
You could vary what you offer as brush and as paper. For example, you could put out a selection of the following:

- rollers
- whisk broom
- straws
- marbles (if they won't be eaten)

- dispenser bottles (the squeezable kind)
- tin foil pie plates
- cardboard box halves

4 (a) To paint with a roller you need a flat, wide paint container. Use a tin foil pie plate lined with moistened paper towels with a small amount of paint poured in. Rollers provide large muscle experience and are therefore very appropriate for younger children (two's).

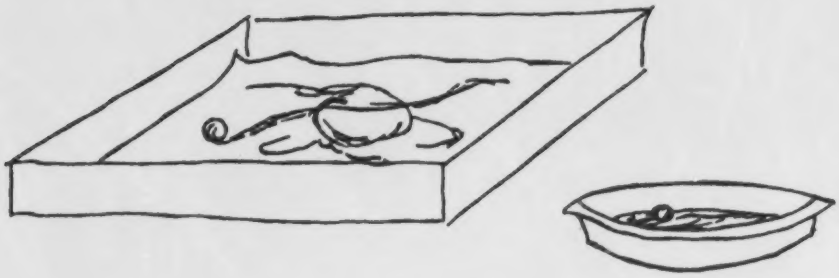
4 (b) Using the same kind of pie plate paint container, you can make interesting paintings with string or marbles.



String painting by a four year old

For string pictures, dip the string in paint and drag it or drop it on the paper.

For marble pictures, put a sheet of blank paper inside a shallow open box to keep the marble confined. Roll a marble in the pie plate to cover it with paint. Put it in the open box and move the box to make the marble roll. Try different colors on the same piece of paper. These experiences are good for eye-hand coordination. They allow experimenting with lines and fluid motion.



4 (c) You can "paint" with a straw by blowing at the paint. You drip the paint onto the paper with a brush and then blow it around with a straw to make a pattern.

Whatever painting activity the children do, try to find time to talk to the children about their work. Look back at the discussion in Section 2 of Chapter IV on "What to say to children about their artwork". Children need to know that we are interested in what they do and that we are aware of each of them individually. You may find that children who tend to dash off many quick pictures will spend more time and effort on a single painting when they know you will talk to them about it.

CHAPTER VII

COLLAGE AND ASSEMBLAGE

Topics in this chapter:

VII-1. Definitions.

VII-2. Materials.

VII-3. Collage suggestions.

VII-4. Creative imagination in three dimensions.

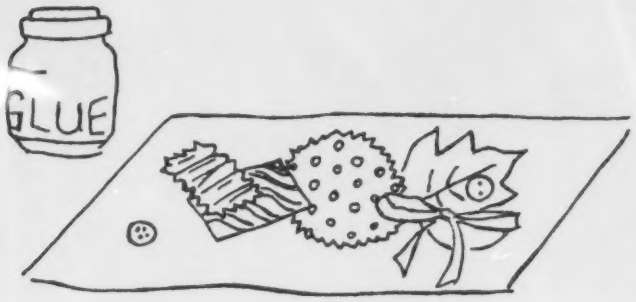
VII-5. A seasonal art activity with individuality.

VII-6. For further reading.

VII-1. Definitions.

Many teachers do collage and assemblage activities with young children. Both words are French. "Collage" comes from the French word "colle" meaning "paste" or "glue". It refers to pasting all kinds of things on to a flat surface. "Assemblage" is also a French word but its English meaning is easy because we also use the verb "to assemble" in English. An "assemblage" is a three dimensional piece made by putting various things togetner.

Collage and assemblage activities can be wonderful opportunities for creative expression. When you offer a choice of materials, each person can create a different product even though everyone is using the same basic techniques. Many different collage and assemblage activities can be offered just by changing the materials you have available for the children to work with.



a collage

an assemblage

VII-2. Materials.

Almost anything you can think of could be a collage or assemblage material. The list on the next page includes many possible items - all of which can be found for free. A careful walk around your house, especially the kitchen and the sewing corner, would probably yield a good supply. Since most of the items are scrap - already used and ready to be discarded - you can often get a good collection quickly by asking parents to bring them in from home.

When they first look at this list, many teachers have an initial reaction of "Where can I keep all that?" Remember that you don't need to have everything on the list. These are just suggestions. You'll probably find you have lots of ideas for other items too. The list is just to get you started thinking about how useful a lot of the "junk" around you can be.

Scrap materials list

Natural items:

acorns
driftwood
feathers
flowers - dried
pine cones
sea shells
seeds
stones

Sewing items:

beads
braid
buttons
cotton balls
pins
ribbon
shoelaces
snaps
spools
yarn

Fabrics - any size scraps:

acetate
burlap
canvas
cotton
felt
fur
old gloves
old hats
lace
leather
oilcloth
old socks
wool

Paper - any size pieces:

cardboard
cartons
newspaper
sandpaper
tissue paper
wall paper
wrapping paper

Kitchen/laundry items:

aluminum foil
beans
bottle caps
candles
cellophane
corks
egg cartons
grocery packages
juice cans
macaroni
milk containers
paper bags
paper cups
paper plates
paper doilies
paper towels
plastic bags
bottles
popsicle sticks
straws
string/rope
tin cans
tin foil
toothpicks

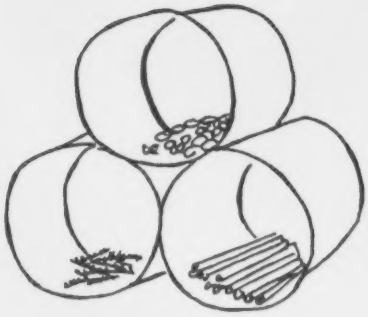
Building materials - any size scraps:

brads
linoleum
masonite
metal pieces
nails
tiles
wall board
wire
wire mesh
wood scraps

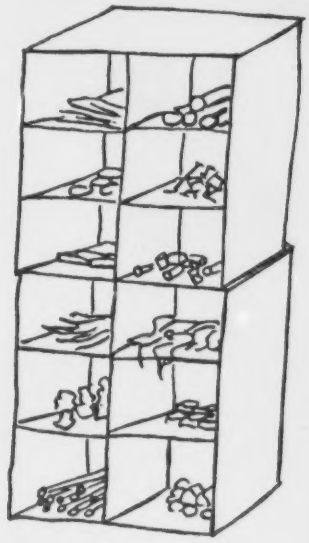
Miscellaneous:

containers of any kind
clock parts
pipe cleaners
styrofoam - other packing materials
tongue depressors
wooden beads
wooden dowels

You don't have to store a whole lot at once, especially if you know you can get a new supply of that item. You might want to go back to Chapter III and take another look at the ice cream container wall. A cardboard carton from the liquor store also makes useful storage for scrap materials because it has internal dividers that give it as many as nine separate compartments. Turn it on its side. You can stack two cartons.



ice cream cartons



two cartons from the liquor store

You can store small items in all kinds of ways. Paper boxes, coffee cans, berry baskets, mushroom baskets, frozen juice cans are a few of the (usually) free containers that are easy to find.

VII-3. Collages.

Materials - you need

- an adhesive
- something to put the scraps on
- an assortment of scraps

Adhesives: For collages use Elmer's glue. White paste dries and then the items fall off destroying the collage and frustrating the children.

When you water down the glue so it is half glue and half water, it becomes like starch. You can use this mixture for fabric or yarn collages. Put the fabric (yarn) into the mixture. Put it on the surface (cardboard, paper) as you want it to look. It will dry in that form.

Surfaces: Keep in mind that you can vary the surface as well as what you put on it. Paper of different colors and different shapes, cloth, burlap, cardboard are just a few ideas.

Assortment to put on the collage: Anything on the scrap list that can be pasted down can be used on a collage.

Fabric scrap collage by Debby, age 4

Suggestion 1: For a totally free choice, exploration activity, put out glue and a random assortment of surfaces and materials. See what combinations children create from their imaginations.

Suggestion 2: Theme groupings

A creative collage experience can be part of a curriculum lesson on a particular topic. For example, if the children are learning about shapes and you want to have an art activity about circles, you can have them make collages with only circles. (This is different from the pre-cut shapes discussed in Chapter IV, Section 5, where the shapes have to be put together in a certain way.)

The creative aspect is in the choice and in the putting together. Offer many different kinds of circles - big circles, little circles, different colors, different textures (like construction paper, tissue paper, fabric). Let each child decide what to put on his/her collage -- how many circles to use and how to arrange them.

No two collages will look the same but all will be about circles. If you talk about just that: how all the pictures are different but all the children pasted on circles, you will be helping the children to realize what "circle" means.

If a similar way, you could arrange free choice creative art experiences to go with other curriculum topics.

We have grouped the items on the scrap materials list for your convenience by general categories such as where you are likely to find them and what kind of materials they are. When you choose groupings to put out for the children, however, you will probably want to make simpler, more direct categories. For example, one day you might put out "round things," another day, "soft things," etc. Some other theme groupings for collages might include:

- "autumn" (fall leaves, acorns, pine cones)
- all red things (or blue, or green...)
- things made of wood
- long and thin
- different textures.

You can probably think of many others. Collage (and assemblage) activities are particularly good for talking about classification and for concept building while providing for creative art

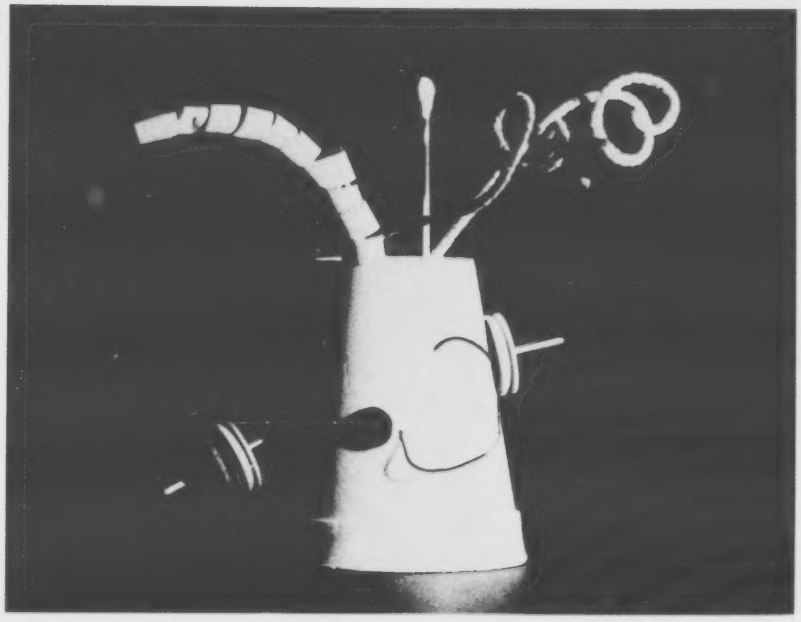
experiences. In each case try to find lots of different examples for whatever category you select. The greater the variety of materials you offer, the more creative and interesting the individual children's collages will be.

VII-4. Creative imagination in three dimensions.

If you put out a variety of items which can be put together in unusual ways, you may inspire a lot of imaginative assemblage. Some suggestions are:

(1) things which can poke into or hold together items: toothpicks, wire, wooden dowels, straws, paper fasteners, yarn, nails, pipe cleaners;

(2) things which can be poked into or stuck on: cork, fabric, paper, styrofoam balls, sponge fragments.



A completed assemblage

Let the children make whatever they want. Don't expect representational sculpture from young children. Just getting the materials together is a good small muscle exercise. Exploring the different materials builds concepts of texture, size, function.

The invitation to experiment develops a sense of curiosity. Thinking of what to put with what leads to skills in planning. Learning that a big piece of cork is too heavy for one toothpick to hold up is a science discovery. Trying different ways to make an assemblage stand up is practice in problem solving.

Looking around at other people's creations is part of developing a sense of what art is. Making a creation of your own that pleases you is being an artist.

A free choice assemblage activity helps to develop many different skills. Talking with the children afterwards about what they did and how they did it can build awareness of color, texture, number, science facts. Try it and see how many concepts you can discuss from an assemblage activity. Have the children try different views of the products. What does it look like from the other side? If it doesn't stand on one part, what happens if you turn it over?

Letting each child talk about his/her creation is practice in language skills. You can help with vocabulary. It is important to accept every child's work as valid for that child. Talk about

- what different objects were used
- how many objects were used
- how it holds together
- if it stands up, or how it could be made to stand up
- what colors were used
- if the objects are soft or hard, round or not, straight or curved
- if it looks different from different angles
- what the child says it is (if the child does name it - most children just make abstract creations)

- how the child felt making it
- why the child chose those particular objects
- how the child worked out a problem (if you happened to see that the child had to try several ways to get something done).

As you can see there are many possible topics for discussion. You will probably only cover one or two with each child. If you try, you can almost certainly find something positive to say to every child about his/her creation. (See Chapter IV, Section 2.)

VII-5. A seasonal art activity with individuality.

In Chapter IV, Section 5, we talked about art activities that relate to the seasons and holidays. We listed a lot of reasons teachers give for having each child make the same product, but we also questioned whether having each child copy the teacher's work is really an art experience for the children.

We pointed out that young children can't cut and color as precisely and neatly as an adult can. It is likely to be a frustrating and therefore unhappy experience for the young child to try to make a product just like the teacher's. If the teacher ends up doing the job for each child, that takes a lot of teacher time and effort and doesn't result in much learning for the children.

We realize that many teachers feel pressured by parents to have the children make realistic looking decorations, so you may feel you have to continue to do that type of seasonal activity; but you might want to try something like this suggestion as well. It may be interesting to see how the children and their parents react to this more individual activity if it is different from what you have done before. You can have an activity that

- provides an opportunity to talk about the season or holiday
- results in a holiday related product
- and still allows each child to express his/her own individuality.

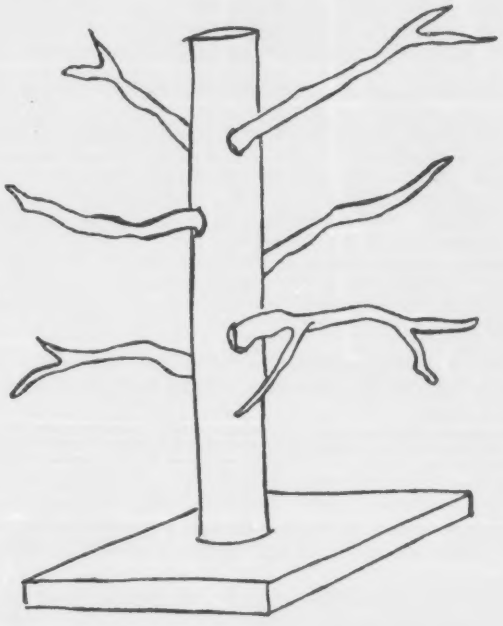
If you've been looking for art activities for special seasons that are not completely predetermined, here is one example for Christmas time. Reading through this suggestion may inspire you with similar ideas for other holidays.

Decorating the tree

Materials to have ready:

(1) a tree of some sort - a large cardboard paper roll stuck in a tri-wall stand with real sticks coming out of it like branches is easy and inexpensive to prepare.

(2) an assortment of collage materials in colors such as green, red, white, gold, silver. Some ideas include



- construction paper
- ribbon, yarn, fabric
- styrofoam balls
- pipe cleaners
- tissue paper
- sponge pieces
- sparkles to sprinkle on
- cotton wadding or cotton balls
- wrapping paper scraps
- stick on stars

(3) scissors and paste/glue or other fasteners

(4) paper clips to hang the decorations

Step 1: First have a group discussion about Christmas trees and what goes on them. Have the children tell you words that Christmas decorations make them think of. A group of teachers doing this at a CIL workshop thought of

- large
- gold

- green
- sparkling
- round
- beautiful
- triangle
- fluffy

Step 2: Ask the children to make something for the tree that makes them feel like Christmas.

Step 3: Hang each decoration on the tree.

You may find that children remember more about the discussion of Christmas and Christmas trees from this art experience than they do from a pre-planned activity such as cutting out an exact replica of the same decoration.

When people put something of themselves into what they are making, the experience (both the process and the product) becomes more meaningful to them. Whatever the holiday or season, you can find some way to leave room for choice and self-expression in the art activity. Another example is the Halloween puppets in Chapter IX.

VI-6. For further reading on collage and assemblage:

Bland, Jane. Art of the Young Child, 3 to 5 Years, N.Y., N.Y., The Museum of Modern Art, 1957.

D'Amico, Victor and Arlette Buchman. Assemblage, N.Y., N.Y., The Museum of Modern Art, 1972.

Jameson, Kenneth. Art and the Young Child, N.Y., N. Y., The Viking Press, 1968.

CHAPTER VIII

WEAVING AND STITCHERY

Topics in this chapter:

VIII-1. What is weaving? Weaving with young children.

VIII-2. Beginning activities - Weaving with bodies.

VIII-3. Beginning activities - Weaving on the floor.

VIII-4. Free exploration.

VIII-5. Advanced projects.

VIII-1. What is weaving? Weaving with young children.

Weaving means going in and out.

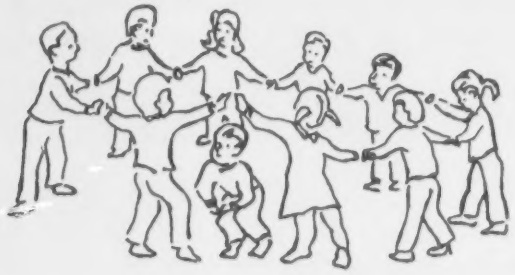
Very young children can enjoy weaving activities if we have realistic expectations and goals for what they can do. Some teachers feel that weaving is not easy for young children to do, but these adults may be thinking about children manipulating a small needle or trying to keep the loops on a potholder frame from coming off. Weaving does not have to be fine muscle work. There are ways you can introduce weaving to young children - activities which make them feel comfortable and which develop an understanding of the basic concept of weaving.

VIII-2. Beginning activities - Weaving with bodies.

In Chapter V on Printing, we discussed how young children are very physically oriented. They learn well when their bodies are involved. Here are some suggestions for physical activities that help prepare children for weaving.

Suggestion 1: A circle game.

Play the game "In and out the window." The children stand in a circle holding hands. One child is chosen to be "It." "It" goes around the circle under each pair of arms alternating going into the circle and out of the circle. Everyone else sings:



Song: Go in and out the window (3 times)
As we have done before.

Now go and pick a partner (3 times)
As we have done before.

"It" then chooses someone to be "It" next. Repeat until each child has had a chance to go in and out. Notice that the children are weaving with their bodies. (There are more elaborate versions of this song and game, but this simple one emphasizes the weaving aspect.)

Suggestion 2: A line game.

Line about six chairs up in a row with space in between them. Have everyone join hands and play follow the leader

with you as leader. Weave in and out of the chairs. The human chain is like the threaded needle used in weaving.

You can point out the connection to the art activities you are planning by saying, "We are weaving with our bodies. See how we are going in and out."

Suggestion 3: An obstacle course.

You can include weaving with bodies if you ever set up an obstacle course as part of a large muscle activity. When you set up the course so the children must alternately go in and out or over and under, they will be weaving with their bodies.

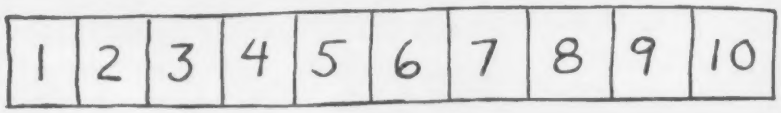
VIII-3. Beginning activities - Weaving on the floor.

Alternating in and out or over and under is the basic element of weaving and stitching. Other activities can help prepare children with weaving by teaching the concept of alternating actions or patterns without doing any real weaving. Again we suggest beginning by involving the children physically. The following series of activities with a sectioned line on the floor develops the idea of weaving (alternative actions, under and over) using only large muscle skills.

Suggestion 4: The number line.

Put a long piece of oaktag (cardboard) on the floor. (You can tape pieces together to get a length of at least five feet.) Mark the oaktag off like a number line into ten equal sections. (You can number them or put a shape or

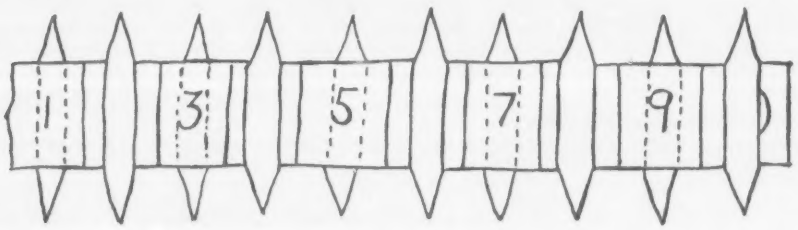
symbol in each box - just so it is clear there are different sections.)



Step 1: Have the children jump once on each number. (Demonstrate first.) This is a large motor physical activity, a sequencing experience and teaches one to one correspondence - one jump to each section.

Step 2: (Optional - this might be too hard for three's or four's, but five's might enjoy it.) Have the children do two different actions on alternating sections - for example, jump on one, hop on two, jump on three, hop on four, etc. This adds the element of alternating to the learnings of the previous activity.

Step 3: Take ten other pieces of oaktag cut to go over one section of the long line. Make them long enough to stick out when they are put under the numbered section.

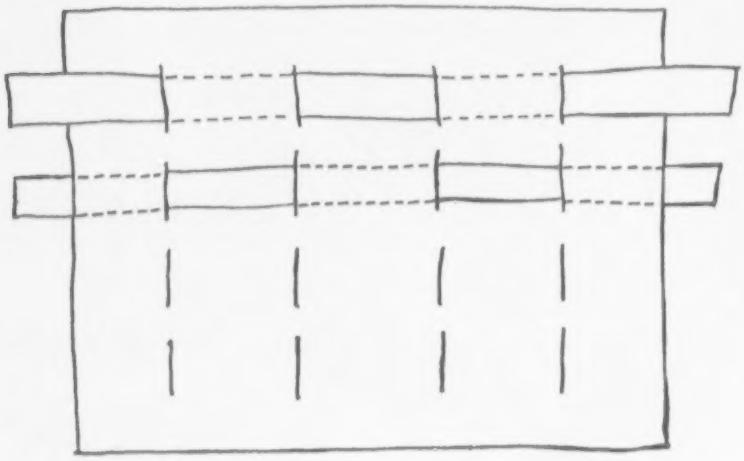


Put the pieces alternately under and over the sections, telling the children what you are doing: "Watch what I'm doing. I put this piece under 1. Now I'll put this piece over 2. This one goes under 3. I'll put this one over 4. And this one under 5. Can you guess what I'm going to do next?" After you've shown it a few times, let it be an available activity for the children so they can practice alternating the pieces under and over.

Now you are ready to introduce actual weaving activities at art time. You can make these be large muscle activities, too.

Suggestion 5: A floor mat.

Cut two slits (not quite to each end) in pieces of tag board (oaktag). Have strips of tag board in different colors available. Let the children weave the strips into the tag board. This activity is easiest to do sitting on the floor. It is like the later suggestion of paper placemats but on a much larger scale and with fewer strips and therefore easier for younger children to do. This is a good cooperative activity: If you have a cross-age group, try having an older child and a younger one work together.



VIII-4. Free exploration.

Materials - Materials and tools for weaving and stitching should be

- interesting
- not frustrating
- different - lots of variety

Remember that creativity is encouraged by providing choices for the children.

You need

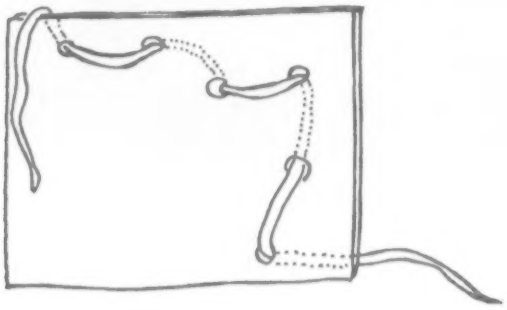
- something to weave or stitch on
- something to weave or stitch with
- some tools

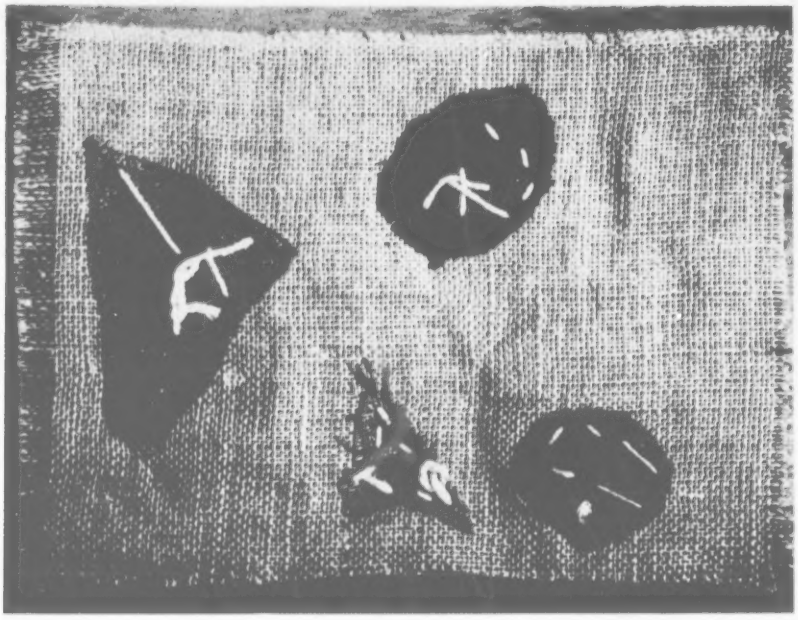
For stitching, try

- tag board
- hole punch
- yarn

Plain paper tears too easily. Most children will be fascinated with the hole punch. Just finding out how to punch holes where you want them builds skills in mathematics and spatial relations. Don't be surprised if children spend a lot of time experimenting with the hole punch. Remember that exploring the materials is an important step in becoming a creative artist.

Most beginners will punch holes around the edge of the cardboard and will stitch overhand or in and out or a combination of both.





Stitchery by David, age 3.

- burlap - you can staple it to a frame made of wood, cardboard or styrofoam
- styrofoam meat trays are easy to punch with a needle - some children really enjoy the tactile sensation of punching holes.

To weave on, try

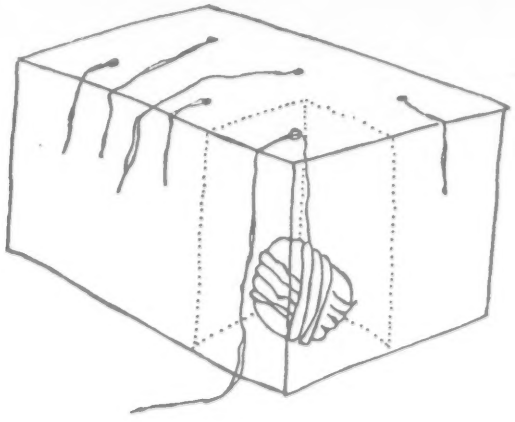
- chicken wire - you can get wire with large holes or small holes. It is necessary to cut the wire to a reasonable size and to fold the sharp ends down. The preparation may be tedious but once made the wire mats are reusable. The large holes available in chicken wire make weaving easier for the younger children. (If you have both large holed and small holed available in a five-year-old class, you will probably find that each child will choose appropriately for him/herself.)
- weaving mesh - you buy this from a school supply store

- scraps of pegboard
- supermarket berry baskets - the green plastic ones used for strawberries and cherry tomatoes.

To weave with, some suggestions are

- pipe cleaners
- straws
- yarns (rug weight or heavier is best)
- ribbon
- twine
- wire
- florist wire
- toothpicks
- stirrers
- paper strips

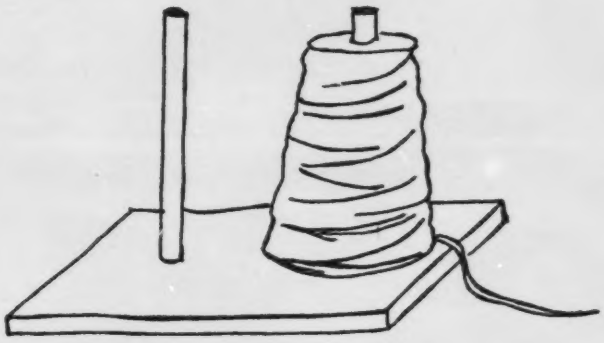
To store yarn: Yarn can knot easily and become a mess if left out; a yarn storage box can be made easily from a liquor box (with dividers inside). Cut a hole in the top over each section. Put one ball of yarn in each section and pull through the top.



Another idea is to put all the wool in a box. Set a wire mesh basket over the wool and pull a strand of each ball through a different hole in the mesh.

In either case, the children pull out as much as they need and cut it off.

Yarn that comes on cones can be kept easily by making a dowel holder. Just glue a wooden dowel of the right size onto a cardboard or wood base so the cone sits on it.

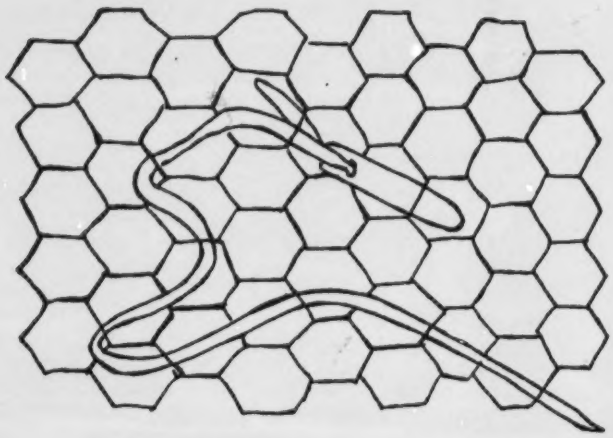


Tools for weaving:

It is frustrating to try to weave with the soft end of a strand of yarn.

- For young children you can make the end of the strand into its own needle by wrapping it in tape or dipping it in Elmer's glue and letting it dry hard. It becomes like a shoelace. Like shoelaces, some other weaving materials are stiff enough not to need a needle - (wire, pipe cleaners).

- For children working on large holed mesh, a tongue depressor with a hole in it makes a needle that is easy to handle. This helps develop the notion of yarn and needle as separate entities.



- After the children have had experience with taped yarn and tongue depressors, as they start to use smaller holed materials, they will be ready for needles. You can get plastic needles with large holes in knitting and embroidery shops.

Suggestion 5: Free exploration.

Have an assortment of materials out. Encourage the children to pick something to weave or stitch with and then something to weave or stitch on. If they want to try several different materials in the same weaving, you may see some imaginative results.

Assorted weavings by five and six year olds

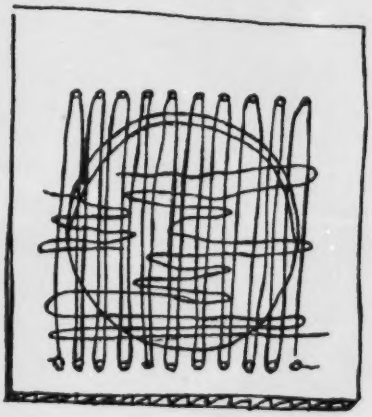
After they had done a free exploration activity, teachers at a Celebration in Learning workshop decided that weaving and stitching activities were

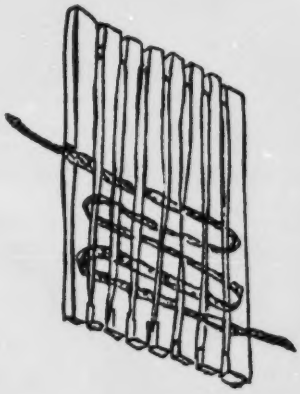
- not messy
- private - you can do your own thing
- something you can leave for a while and come back to
- satisfying.

Suggestion 6: "Everyone weave a row."

Have a large loom available. The frame can be made of wood or tri-wall. "Warp" it by running strands of wool around it.

Or take a large cardboard, put in a row of nails several inches from the top and another several inches from the bottom. "Warp" this by stringing yarn from one nail on the top row to the corresponding nail on the bottom row and back up to the top row again until all the nails are connected with yarn. Anyone can weave a row with any material that will go in and out of the warp strands - yarn, ribbon, sticks, paper. If the loom is large, the warp threads thick and strong and not too close, the children will be able to weave on this loom easily, even with only beginning fine muscle control.





Leave the loom up in the Art Corner. Then the children can add to it all year long - a ribbon from a birthday present, straws from a visit to a restaurant - anything that can fit between the strands can be woven in. The loom will become a history of the class and can be used to start discussions of "Remember where Tommy found this velvet ribbon", "Remember when Lisa brought this pipe cleaner from home", "Remember when Peter's shoelace broke and he wove the broken piece into our loom?" This can become a real group project.

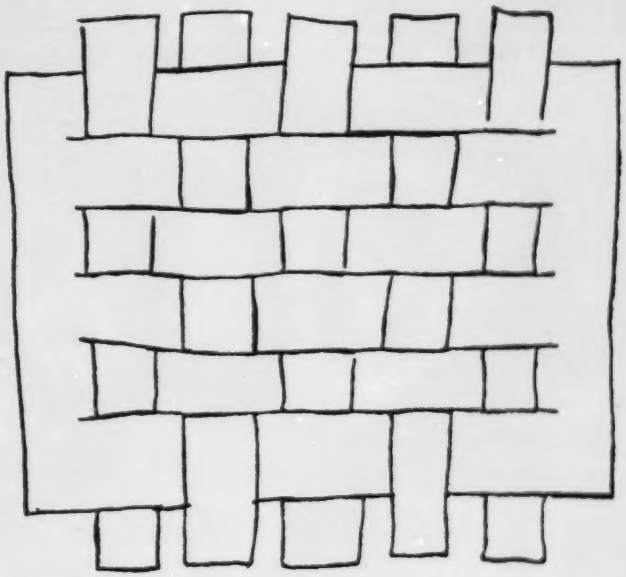
VIII-5. Advanced projects.

Suggestion 7. Paper place mats.

Have each child pick a piece of construction paper for the

base of the mat. Have a lot of strips of different widths and colors ready. The instructions are

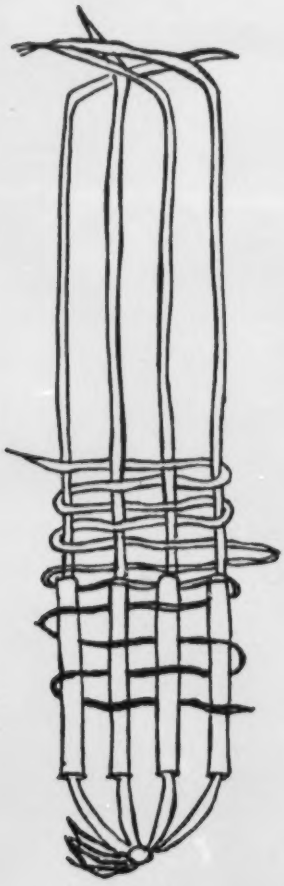
- fold the paper in half vertically
- cut several slits from the fold to about an inch away from the edge. Caution the children not to cut through the edge. Open the paper flat again
- weave strips into the slits. If you start the first under then over, the second starts over and then under
- finish by trimming the edges and gluing them in place.



Suggestion 8: Making a belt.

Take a small number of straws, up to 7. Cut them to be equal in length. Slip yarn through each so that you have strands of equal length as long as the finished product needs to be.

Knot the lower end of each strand. Tape the top end to the straw. With the color yarn desired (varigated yarn - yarn that keeps changing color - is especially attractive to children), weave in and out, back and forth around the straws. As you weave, push down the completed rows. This is a lengthy project, but can result in a finished product to be proudly worn by the weaver and thus can be immensely satisfying to the interested child.



CHAPTER IX

PUPPETS

Topics in this chapter:

IX-1. Definitions.

IX-2. The special value of puppets.

IX-3. Sock collage puppets.

IX-4. Assemblage puppets.

IX-5. Newspaper puppets.

IX-6. Looking back.

IX-1. Definitions.

A puppet is a three dimensional representation of a person or an animal. It can be just the face or a whole body. It can be very small or quite large. It can be made on your finger, or to go over your hand, or be held in your hand.

IX-2. The special value of puppets.

Puppets are not only fun art activities, they are very useful as learning experiences - for developing body awareness, self concepts, and spatial relationships. Puppets just naturally lend themselves to imaginative dramatic play. You not only make them; you use them. Even children who don't talk very much themselves will often become very verbal when it is the puppet "talking".

Puppets are an excellent free choice activity. If you put out lots of different materials (buttons, fabrics...) and describe the general way to construct the puppets, you'll find that each person's end result is quite unique.

There are lots of ways to make puppets so you can offer different puppet making activities at various times. Choose ones that you feel your children will enjoy and be able to do.

IX-3. Sock collage puppets.

Materials: old, odd socks of different colors and different lengths

small scraps of assorted fabric

scissors to cut shapes if desired

glue.

The directions are: Pick a sock; cut and glue on features such as nose, eyes, mouth; put hand in and pretend!

Very young children probably won't be able to cut shapes that look like eyes or even get the eyes in the right place. Their puppets will be three-dimensional counterparts of their scribble pictures. But you don't need to be concerned about this. The "puppets" will be faces to them and they will enjoy making them "talk" just the same. And you can use the activity as a chance to talk with them about "how many eyes we have", "everyone has two eyes", "where are people's eyes", "what else do people have on their faces", ...

Variations and additions: Older children may want yarn or string to make hair. Fabric can be added to the top of the sock to make clothes and thus have a puppet with a body as well as a face. This is a chance to offer different textures - silks, velvets - and different patterns. The individual fabric choices will make the puppets seem very different. Children who can sew may want to use buttons for some features.

Sock puppets can be animals as well as people. One favorite is dragons - the eyes go on top and a tongue out the front.

Old gloves can be used as well as socks. Faces can be drawn or painted on a glove.

IX-4. Assemblage puppets.

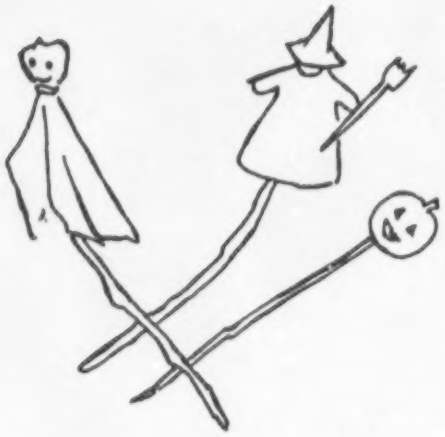
Materials: fabrics, sponge pieces, different kinds of paper, etc. for puppet

twigs, thin dowels, tongue depressors, or popsicle sticks to hold puppet with

glue or other fasteners

crayons, chalk, pens, scissors.

With these materials children usually make whole body puppets rather than just faces. Again the proportions or even what parts they put on may be very unrealistic from the adults' point of view but the children will use them in making up stories and plays just the same. (This might be a holiday activity. Children could choose to make and be one of the characters. If you let them decide how to make the puppet and what the puppet will say, you'll probably learn a lot about what they know and think the holiday is all about. If you want to teach them some other ideas, you could make a puppet too and join the play.)



Halloween witch puppet (black construction paper, white chalk, twig, tape)

Ghost (white cloth, black crayon, twig, tape)

Talking pumpkin (orange construction paper, green crayon, twig, tape)

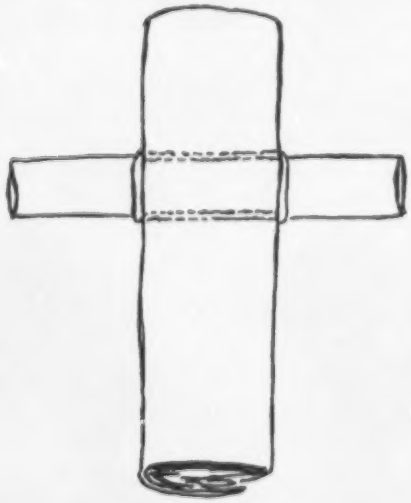
IX-5. Newspaper puppets.

Materials: whole sections of newspaper and separate pages

rubber bands

crayons, pens, buttons, fabric, fasteners, to make features and clothes.

Directions: Take a section of newspaper. Fold it in thirds. Take a sheet of newspaper. Roll it up. Put it across the folded section like arms. Secure with a rubber band. Decorate.



You may have to prepare the newspaper for the children and let them put on the features and clothes. You don't need to actually finish one even as an example. If you take the bare newspaper figure and start to talk through it to the children, "Hello, I'm a puppet. Gee, I think I need something on my face. What do I need? What do faces have?", you may get an enthusiastic response. You could have a discussion of body parts and even what they are for, "Why do I need eyes?"

If you get the children started but don't show a finished product, they'll be freer to use their own imagination. At the end of the activity, you can have a discussion about how different each puppet is. "Let's look at what we made. Just like we are all different, the things we make are different."

Looking at puppets and people can lead to observations about, "We're all different but we're also all the same."

IX-6. Looking back.

Thinking about (and trying out) the suggested activities in this Art Curriculum Manual, perhaps you have also found these keys to an art activity that is creative, fun and a learning experience:

- putting out materials that allow success - that the children can work with, without being bored or frustrated
- setting up an experience that is interesting
- allowing choice and individuality within a framework that the teacher has chosen
- valuing the work of each individual for its uniqueness, for what that child has put into it and has learned from the experience

- sharing how different each individual's work is even when they are all versions of the same activity.

APPENDICES

ANNOTATED BIBLIOGRAPHY ON ART

This Annotated Bibliography was excerpted from Resource Materials for the Creative Curriculum, by Deborah Frisby, Creative Associates.

Entries are divided into BOOKS, ARTICLES, and BOOKS FOR CHILDREN. BOOKS and ARTICLES refer to material for adults. ERIC papers, monographs, and conference reports are listed together under a separate entry.

With each entry, there is a brief annotation (a description of the content of the book or article), an evaluative comment, and an indication as to which group or groups (parents, teachers, and trainers) the item would probably interest. These are abbreviated "P" for parents, "T" for teachers, and "Tr" for teacher trainers. For each topic there is a section on books that could be read to or by the children to give them more ideas for play in that area of the classroom.

BOOKS

BLAND, JANE. Art of the Young Child, 3 to 5 Years. New York: The Museum of Modern Art, 1957.

Characteristics of threes', fours', and fives' art needs and capabilities are discussed. Interesting illustrations of their paintings and constructions help the reader appreciate developmental differences of threes, fours, and fives.

An important book for those interested in understanding and fostering children's art.

P, T, Tr

D'AMICO, VICTOR, and BUCHMAN, ARLETTE. Assemblage. New York: The Museum of Modern Art, 1972.

The authors convey information about the four and five-year-old child's ability in working with art materials. They also include directions for collage and construction activities which allow young children freedom to construct creatively.

Very impressive array of creative projects. (pp. 34-59).

P, T, Tr

DEAN, JOAN, Room to Learn, A Place to Paint. New York: Citation Press, 1972.

The author offers practical suggestions for creating working surfaces, storage space, display areas, and drying areas for art activities such as painting, clay modeling, weaving, etc. She also provides a list of where to get materials needed to make the objects discussed.

An excellent resource book.

T, Tr

GAITSKELL, CHARLES, and GAITSKELL, MARGARET. Art Education in the Kindergarten. Peoria, Ill.: Charles A Bennet Co., Inc., 1952.

The authors discuss the importance of art for exercising a child's emotions, intellect, and perceptive powers. They also outline a child's stages of development in art from two to five years and give guidelines for art materials and physical set-up. The authors comment on illustrations of art done by children in different stages.

T, Tr

HOOVER, F. LOUIS. Art Activities for the Very Young, From 3 to 6 Years. Worcester, Mass.: Davis Publications, Inc., 1961.

The author conveys useful information which makes one aware of the art experiences of the young child and how to best assume a supportive role in these experiences. He also gives guidelines for art activities such as clay work, weaving, construction, cutting, and painting, and stresses the importance of children being allowed to work on these activities in their own way.

Very informative resource book.

P, T, Tr

JAMESON, KENNETH. Art and the Young Child. New York: The Viking Press, 1968.

The author analyzes closely what, how, and why young children paint and draw. He makes astute connections between children's art, their stage of mental, emotional, and social development, their experiences and their home environment; he uses excellent, succinct examples to illustrate his points.

This book is a must for people involved with young children's development.

P, T, Tr

KELLOGG, RHODA. Analyzing Children's Art. Palo Alto, Calif.: National Press Books, 1969.

The author presents a detailed analysis of children's scribbling and drawings of humans, animals, buildings, vegetation and transportation. She also discusses the meaning of children's art and various theories relating to it.

Recommended for people who want to study young children's art in depth.

Tr

KELLOGG, RHODA, and O'DELL, SCOTT. The Psychology of Children's Art. San Diego, Calif.: CRM-Random House, Inc., 1967.

The authors explore the fascinating world of the young child's art. They describe children's art in terms of developmental levels ranging from "the non-representing scribbler" to the "intentional pictorial representer." The colorful illustrations are analyzed in terms of developmental stages and styles of drawings.

An impressive and very informative book.

P, T, Tr

LEWIS, HILDA PRESENT, ed. Art for the Pre-Primary Child. Washington, D.C.: National Art Education Association, 1972.

The volume contains sections which address child development, theories relating to developmental stages in children's art, and practical considerations such as materials, activities, and the physical set-up necessary for fruitful art experiences for young children.

An extensive and thoughtful discussion of art and its implications for young children.

P, T, Tr

LOWENFELD, VIKTOR. Your Child and His Art. New York: The Macmillan Co., 1954.

The author provides an insightful guide for adults interested in supporting and stimulating children's creative potential. He provides information on the stages of development of children's art and the importance of avoiding harmful interference in it.

An excellent resource book.

P, T, Tr

LOWENFELD, VIKTOR, and BRITTAIN, W.L. Creative and Mental Growth. New York: The Macmillan Co., 1970.

The scribbling stage of a child's development (from two to four years of age) is discussed. The stage is divided into three categories:

(1) Disordered (random scribbles)
(2) Controlled (visual control over scribbles)
(3) Names (intent present; representation)

The effects of color and environment on "the scribbler" are also discussed. Comments on proper art materials for the "scribbler" are included.

Very informative discussion of "the scribbler" and his/her needs. (pp. 89-115)

P, T, Tr

MENDELOWITZ, DANIEL. Children are Artists. 2nd ed. Stanford, Calif.: Standord University Press, 1963.

The author describes and illustrates (pp. 30-50) stages of development in children's art ranging from the stage of undirected scribbling (two to four) to that of using pictorial symbols (four to six). He also relates these stages to modeling and construction activities and gives suggestions for adults on aiding and observing a child's growth.

Very useful and informative.

P, T, Tr

PITCHER, EVELYN GOODENOUGH; LASHER, M. G.; FEINBURG, S.G.; and BRAUN, L. A. Helping Young Children Learn. 2nd ed. Columbus, Ohio: Charles Merrill Publishing Co., 1974.

The authors provide guidelines for teachers in helping a child develop creative thinking and gaining self-confidence through art. They also offer suggestions for observing and enriching children's art experiences.

A fascinating and very useful section. (pp. 19-55)

P, T, Tr

ARTICLES

COHEN, ELAIN PEAR. "Does Art Matter in the Education of the Black Ghetto Child?" Young Children 29 (March 1974): 170-181.

The role of art experiences in developing positive self concepts and perceptual abilities in young children is discussed.

The examples show the author effectively using art to develop these areas in kindergarten, first, and second grades.

Can be used as starting point in integrating art with other subject areas as a valid developmental tool.

T, Tr

FLURRY, RUTH. "Evaluating Your Kindergarten Art." School Arts 7 (March 1960): 27-31.

The author shares a sensitive account that involves the reader in interpreting the meaning of the ways young children use various art media. She also discusses the value of keeping anecdotal art records and a display schedule for children's art work.

An informative article.

P, T, Tr

MUNCHRATH, MARJORIE. "Creative Art for Young Children." Early Childhood Education 8 (Winter 1973-74): 12-22.

The author delineates children's stages of development from the scribbling to the preschematic stage in which drawings are representative. She also advises adults how to be supportive of children's art in the various stages in terms of materials, attitudes and interactions.

A good overview of the art of the young child.

T, Tr

PLATT, PENNY. "Your Pupils' Art, Picasso or Piaget?" Early Years 2 (September 1971): 44-47.

The author relates stages of development in children's drawing to Piagetian stages of development and perceptual readiness to note relationships between letters and words.

A brief, but interesting exposition. Points made relating reading readiness to art stages need further elaboration.

T, Tr

SPARLING, JOSEPH, and SPARLING, MARILYN. "How To Talk to a Scribbler." Young Children 28 (August 1973): 333-341.

The authors present an insightful discussion of how adults can reinforce children's scribbling behavior and provide language which stimulates an awareness in children of their art and feelings about it. The keys to remember, as pointed out by the authors, are to gear your comment to the child's particular level and to be specific. The authors provide examples to be used as starting points for talking to scribblers at three different levels of development.

An important article which should be read by all people involved with child development.

P, T, Tr

BOOKS FOR CHILDREN

Black people are included in starred books.

HOBAN, TANA. Shapes and Things. New York: The Macmillan Co., 1970.

HOBAN, TANA. Look Again. New York: The Macmillan Co., 1972.

LINNI, LEO. Little Blue and Little Yellow. New York: Astor-Honor, Inc., 1959.

LOBEL, ARNOLD. The Great Blueness and Other Predicaments. New York: Harper & Row, 1968.

*MCGOVERN, ANN. Black is Beautiful. New York: Scholastic Book Services, 1970.

WOLFF, ROBERT JAY. Seeing Red. New York: Charles Scribner's Sons, 1968.

MONNEY, ROSS, and SMILANSKY, SARA. "An Experiment in the Use of Drawing to Promote Cognitive Development in Disadvantaged Preschool Children in Israel and the United States." Columbus: Ohio State University Research Foundation, 1973: ERIC Document Reproduction Service, ED 082 842.

The purpose of the study was to develop the cognitive ability of preschool children from low socio-economic status families by the use of drawing. The study involved over four hundred pre-kindergarten children in the United States and Israel. Five different teaching methods relating to children's drawings were used:

1. Traditional - encouragement in drawing process only;
2. Discussion of object to be drawn before, during and after drawing is done;
3. Observation - discussion and focusing on visual aspects of objects;
4. Touch method - discussion in conjunction with feeling objects;
5. Technical training - discussion in conjunction with observation and training in making forms.

Results showed that the traditional method of teacher non-intervention in children's drawing does not develop the drawings of children of low socio-economic status families. Methods of observation and technical training were most effective in cognitive and artistic development.

A well documented study with good discussion and clarity of style. The results merit discussion in relation to the teacher's role as delineated by other art specialists.

T, Tr

CDA COMPETENCIES BROKEN DOWN INTO OBSERVATIONS OR EXPECTED BEHAVIORS:
(a) On a Global Scale; and (b) With Specific Reference to the Art Area

A. Setting up and Maintaining a Safe and Healthy Learning Environment

Competency	Global Scale	Art
Research No. 1 CDA No. 1 Organize space into functional areas recognizable by the children, e.g. block building, library, dramatic play, etc.	A. 1.1 There are different areas separated from each other and the rest of the room by furniture or room dividers that represent a House Corner, a Block area, an Art area, a Book area, and a Table Toy area with table(s) and toys.	A.1.1.1 There is an identifiable place for the art activities. A.1.1.2 The same table that is used for art is not also used for table toys at the same time. A.1.1.3 There is a specified and separate place for drying and storing finished art work.
Research No. 2 CDA No. 2 Maintain a planned arrangement for furniture, equipment, and materials, and for large and small motor skills learning, and for play materials that is understandable to the children.	A. 2.1 There is appropriate furniture arranged to reflect the separation into activity areas. (Observables: table not too high, table near art corner, comfortable place to read near books, tricycles are kept outdoors or in large muscle area.)	A.2.1.1 The table for the children to work on is at a comfortable height for them. A.2.1.2 The easel is at the right height for the children to work at comfortably. A.2.1.3 The table surface is formica or some other material that is washable and will not be stained by paint or other art materials.

CDA COMPETENCIES BROKEN DOWN INTO OBSERVATIONS OR EXPECTED BEHAVIORS:
(a) On a Global Scale; and (b) With Specific Reference to the Art Area

A. Setting Up and Maintaining a Safe and Healthy Learning Environment

Competency	Global Scale	Art
		A.2.1.4 The floor in the art area is linoleum or some other material that is easily washable and will not be stained by paint or other art material. (Plastic drop cloths can be used over non-washable surfaces.)
		A.2.1.5 The easel is near a water supply.
	A. 2.2 Equipment and materials that belong together are near each other. (Observable: pegs are near pegboard, block accesories such as cars and animals are near blocks, etc.)	A.2.2.1 All items connected with easel painting are together. A.2.2.2 All items connected with table art activities are together.
	A. 2.3 The equipment is accessible to the children. The child doesn't need the teacher's help to get at equipment. (Observables: materials are not up too high, materials are in open shelves, materials are not crowded on shelves, etc.)	A.2.3.1 Smocks or other special clothing worn by the children during art activities are accessible to the children. A.2.3.2 Materials the teacher wants the children to use are on a level where the children can reach them.

CDA COMPETENCIES BROKEN DOWN INTO OBSERVATIONS OR EXPECTED BEHAVIORS:
(a) On a Global Scale; and (b) With Specific Reference to the Art Area

A. Setting Up and Maintaining a Safe and Healthy Learning Environment

Competency	Global Scale	Art
		A.2.3.3 Extra supplies that the teacher does not want the children to get at are not within the children's reach. A.2.3.4 Supplies available to the children are on open, labeled shelves or in clearly labeled drawers. A.2.3.5 Finished art work is not stored where other children can reach and damage it. A.2.3.6 Supplies for the teacher are readily available to the teacher.
	A. 2.4 The furniture and equipment are in good repair.	A.2.4.1 The easel is kept in good repair. (It doesn't collapse when a child is using it.) A.2.4.2 The easel itself is protected by newspaper or plastic so that it is not damaged by being painted on if the paper happens to run out. A.2.4.3 Paint brushes are in good repair. (Handles are not split. There are enough bristles to be useful. It is not so stiff that it is difficult for the child to paint with it.)

CDA COMPETENCIES BROKEN DOWN INTO OBSERVATIONS OR EXPECTED BEHAVIORS:
(a) On a Global Scale; and (b) With Specific Reference to the Art Area

A. Setting Up and Maintaining a Safe and Healthy Learning Environment

Competency	Global Scale	Art
		A.2.4.4 Paint brushes are not also used as paste brushes.
Research No. 3 CDA No. 4 Arrange the setting to allow for active movement as well as quiet engagement.	A. 3.1 There is enough space in the more active areas (e.g. blocks, woodworking) so that activity does not spill over into other areas.	A.3.1.1 The easels are protected so that other activities do not interfere with painting and paint does not get into other materials. A.3.1.2 There is enough elbow room for painters so they are not jostling each other and so that they can stand back and look at their work.
	A. 3.2 The quiet areas are protected from the activity of the active and especially noisy areas (e.g. the workbench is not in the book corner, trucks from the block corner do not run into the table toys).	
	A. 3.3 If there is a climber or other large muscle equipment up in the room, it is separated from quiet areas.	

CDA COMPETENCIES BROKEN DOWN INTO OBSERVATIONS OR EXPECTED BEHAVIORS:
(a) On a Global Scale; and (b) With Specific Reference to the Art Area

A. Setting Up and Maintaining a Safe and Healthy Learning Environment

Competency	Global Scale	Art
Research No. 4 CDA No. 5 Establish a planned sequence of active and quiet periods, of balanced indoor and outdoor activities.	A. 4.1 There is a daily schedule A. 4.2 The center or the teacher's schedule shows active and quiet activities occur sequentially and are balanced. A. 4.3 The center or the teacher's schedule shows indoor and outdoor activities occur sequentially and are balanced. A. 4.4 There is evidence that the children know what the schedule is (e.g. either the schedule is posted in a way the children can read (pictures), or the children can verbalize what comes next, or the children participate in planning the schedule).	A.4.2.1 The teacher is aware of which art activities are active and which are quiet and is able to use them appropriately to balance the rest of the day's schedule A.4.3.1 The teacher is aware of possible outdoor art activities (e.g. water painting, rubbings, large weaving projects, collecting materials), and uses them sometimes.

CDA COMPETENCIES BROKEN DOWN INTO OBSERVATIONS OR EXPECTED BEHAVIORS:
(a) On a Global Scale; and (b) With Specific Reference to the Art Area

A. Setting Up and Maintaining a Safe and Healthy Learning Environment

Competency	Global Scale	Art
Research No. 5 CDA No. 8 Provide for flexibility of planned arrangements of space and schedule to adjust to special circumstances and needs of a particular group of children or make use of special educational opportunities.	A. 5.1 The amount of materials put out for the children's use is appropriate to the emotional and cognitive levels of the children. a. If children are taking initiative and are self-directed, the teacher has provided a wide variety of materials. b. If the children do not have self-control and evidence behavior problems, the teacher has limited the number of choices and has provided duplicates and has simplified the room and its wall decorations so as to avoid distractions. A. 5.2 The amount and type of equipment in the room changes over the year as the children mature emotionally and cognitively.	A.5.1.1 The amount and type of materials put out for art activities is appropriate to the developmental level of the children. a. There are a number of choices of materials for children who are taking initiative and are self-directed. b. There are limited choices of materials for children who do not yet have self-control. The decoration of the art area is simplified. A.5.2.1 The teacher introduces a variety of activities, variety within an activity, and options for the use of materials, as well as a variety of materials as the year goes on.

CDA COMPETENCIES BROKEN DOWN INTO OBSERVATIONS OR EXPECTED BEHAVIORS:
(a) On a Global Scale; and (b) With Specific Reference to the Art Area

A. Setting Up and Maintaining A Safe and Healthy Learning Environment

Competency	Global Scale	Art
	A. 5.3 The equipment is relevant to the age group of the children. (Observables: puzzles with few pieces or individual pieces with knobs for 2's but puzzles with more pieces for 4-5's; large stringing beads for 2-3's, small stringing beads for 4-5's.)	A.5.3.1 The equipment of the art area is relevant to the age group of the children. There are no sharp scissors. There is nothing that might be dangerous to the children. There is nothing that might be too frustrating because of the children's lack of fine muscle control.
	A. 5.4 The room reflects the community and culture of the children.	
	A. 5.5 The teacher shows flexibility in scheduling and allows the children to go on with an activity when they are intensely involved.	A.5.5.1 The teacher allows involved play to continue in the art area even if it means adjusting the schedule. A.5.5.2 The teacher shows as much sensitivity to highly involved art activity as to work on a complex block building project.

CDA COMPETENCIES BROKEN DOWN INTO OBSERVATIONS OR EXPECTED BEHAVIORS:
(a) On a Global Scale; and (b) With Specific Reference to the Art Area

A. Setting Up and Maintaining a Safe and Healthy Learning Environment

Competency	Global Scale	Art
		A.5.5.3 The teacher gives children a warning (e.g. five minutes) that it will soon be time to clean up so they can finish an art project or she/he arranges to continue the art activity on the following day.
	A. 5.6 The room is rearranged for special occasions.	A.5.6.1 The room is changed to allow for physically large scale art activities (large mural, large weaving, body figures, etc.) from time to time. A.5.6.2 Art area furniture and equipment is sometimes moved outdoors for appropriate art activities. A.5.6.3 The art area and activities reflect seasonal or holiday themes at appropriate times. A.5.6.4 The art activities sometimes reflect follow-up from a trip or other shared experiences. A.5.6.5 The art area and activities are sometimes integrated into a general theme that covers different areas of the room.

CDA COMPETENCIES BROKEN DOWN INTO OBSERVATIONS OR EXPECTED BEHAVIORS:
(a) On a Global Scale; and (b) With Specific Reference to the Art Area

A. Setting Up and Maintaining a Safe and Healthy Learning Environment

Competency	Global Scale	Art
	A. 5.7 The teacher is responsive to children's suggestions for changing schedule or room arrangement.	A.5.7.1 The teacher is responsive to the children's suggestions for changing schedule or arrangement in the art area and is supportive in making rearrangements and in supplying appropriate materials.

B. Advancing Physical and Intellectual Competence

Competency	Global Scale	Art
Research No. 1 CDA No. 1 Use the kind of materials, activities, and experiences that encourage exploring, experimenting, questioning, that help children fulfill curiosity, gain mastery, and progress toward higher levels of achievement.	B 1.1 The materials in each activity area are familiar to the children.	B.1.1.1 Items introduced at the beginning of the year are familiar to the children. (The children seem to be comfortable using them.) B.1.1.2 Basic items that would always be available in the easel and art areas are: something to draw on something to draw with easel and paints

CDA COMPETENCIES BROKEN DOWN INTO OBSERVATIONS OR EXPECTED BEHAVIORS:
(a) On a Global Scale; and (b) With Specific Reference to the Art Area

B. Advancing Physical and Intellectual Competence

Competency	Global Scale	Art
		modeling substance paste or glue (except for very young group) blunt edged scissors (not for two-year-olds)
		B.1.1.3 Items that are not immediately familiar to the children are introduced by the teacher after they have had experiences with some familiar materials.
	B. 1.2 Each area provides enough realistic and attractive detail to enable the children to enjoy rich experiences.	B.1.2.1 The art area provides enough attractive varation to enable the children to enjoy rich experiences.
	B. 1.3 The teacher is able to carry over experiences from trips or other special occasions into learning situations.	B.1.3.1 The teacher can relate art activities to experiences from trips or other special oaccasions. B.1.3.2 The teacher can relate art activities to other areas and activities elsewhere in the room. a. The teacher can help put into an art activity something being done in another area (e.g. make a picture of a block construction so that even after the

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B. Advancing Physical and Intellectual Competence

Competency	Global Scale	Art
		construction is put away, the picture will remain.) b. The teacher can help use the art activity to make decorations or props for themes in other areas of the room. B.1.3.3 Art is sometimes part of an entire room theme, as for a holiday. B.1.3.4 The teacher encourages special or tangential experiences in the art area; e.g. role playing themes while working with clay.
	B. 1.4 The teacher can carry over an activity from one day to the next and expand a learning experience from one level to a higher one.	B.1.4.1 The teacher can introduce activities in a logical sequence so that the learning in one activity is built on previous activities. B.1.4.2 The teacher understands the skills that the art activity requires and provides related activities that teach and reinforce the same skill.

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B. Advancing Physical and Intellectual Competence

Research No. 2 CDA No. 6 Promote cognitive power by stimulating children to organize their experience (as it occurs incidentally or preplanned for them) in terms of relationship and conceptual dimensions; classes of objects; similarities and differences; comparative size, amount, degree; orientation in time and space; growth and decay; origins, family kinships; causality.	B. 2.1 The teacher's behavior reflects an awareness of the emotional, cognitive, and the developmental levels of the children and provides activities which are appropriate to their skills.	B.2.1.1 The teacher understands levels of child development. This is reflected in how she communicates with the children during art activities. B.2.1.2 The teacher understands that art is a form of representation. B.2.1.3 The teacher is aware of how children can use art activities to work out their real life problems and fears and frustrations.
	B. 2.2 The teacher is accepting of the children.	B.2.2.1 The teacher accepts the child's product even if it is not conventional or traditional by adult standards (e.g. child's choice of color, color cobinations, form, etc.). B.2.2.2 The teacher accepts the child's own standard and encourages the child to set his own standards.

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B. Advancing Physical and Intellectual Competence

Competency	Global Scale	Art
		B.2.2.3 The teacher accepts the child's use of different materials and mixing of different materials as long as it is not destructive or goes against classroom rules (e.g. using table toys in art work is generally not permitted).
	B. 2.3 The teacher interacts with the children in a positive way.	B.2.3.1 The teacher interacts with the children in the art area but does not do the art activity for them. B.2.3.2 The teacher is willing to handle the materials (e.g. finger paints, clay). The teacher is willing to model the actions expected from the children. B.2.3.4 If the children are using the materials in a destructive way, the teacher can redirect the children to constructive use of the materials and can handle the situation in a friendly, positive manner. B.2.3.5 The teacher's interaction expands and develops but does not inhibit the activity in the art area.

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Competency	Global Scale	Art
	B. 2.4 The teacher interacts with the children in culturally appropriate ways.	B.2.4.1 The teacher relates art activities to community activities and special occasions in the children's community. B.2.4.2 The teacher is able to handle (in a positive manner) the children's inhibitions about getting messy or being free with materials such as paints. The teacher understands that there may be parental (cultural) pressures on the child not to play with messy materials and to always be very neat. B.2.4.3 The teacher respects the adult world the child lives in outside of school and understands that some parents want to have realistic and beautiful finished art products, but does not allow that to dominate the structure of the art activities for the children.
	B. 2.5 The teacher promotes interaction among the children.	B.2.5.1 The teacher promotes interaction among children when it is appropriate to the activity.

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B. Advancing Physical and Intellectual Competence

Competency	Global Scale	Art
		B.2.5.2 The teacher sometimes provides activities that promote interaction (if the children are able to work together). B.2.5.3 The teacher encourages sharing of materials, but assures that there is an ample supply of materials. B.2.5.4 The teacher encourages cooperation during clean-up.
	B. 2.6 The teacher is able to use the activity the child is involved in and enrich and expand it. The teacher is able to involve the child in an expansion of his/her self-chosen activity (e.g. the child on a tricycle goes to the cinema; a truck in the block corner becomes a construction vehicle).	B.2.6.1 The teacher accepts the child's choice of art materials and subjects and suggests possible expansions of that activity.

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B. Advancing Physical and Intellectual Competence

Competency	Global Scale	Art
	B. 2.7 The teacher facilitates the children's understanding of roles of people.	
	B. 2.8 The teacher facilitates growth of the children's language abilities.	B.2.8.1 The teacher introduces new vocabulary during art activities (names of materials, characteristics of materials, etc.). B.2.8.2 The teacher uses natural speech, i.e. accepts non-complete sentences, talks in appropriate conversational mode and dialect. B.2.8.3. The teacher has some understanding of how children acquire language so she can use language expansion methods during art activities. B.2.8.4 The teacher encourages the child to talk about the art activity.

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B. Advancing Physical and Intellectual Compentence

Competency	Global Scale	Art
	B. 2.9 The teacher facilitates growth of the children's cognitive abilities.	B.2.9.1 The teacher uses art activities to teach cognitive skills such as: classification of materials (size, hard/soft, texture, shape), spatial concepts, balance/symmetry, physical characteristics of materials, problem solving, sequencing of activities, similarities and differences.
Research No. 3 CDA No. 8 Balance unstructured materials such as paint, clay, blocks, with structured materials that require specific procedures and skills; balance the use of techniques that invite exploration and independent discovery with techniques that demonstrate and instruct.	B. 3.1 The teacher is able to redirect children from one area to another so they don't spend all of the work-play time doing the same thing.	B.3.1.1. The teacher encourages children who are reluctant to do art activities but does not force them. B.3.1.2 The teacher can encourage a child who is always in art to also do other activities. B.3.1.3 The teacher will invite a child who is reluctant to do the art activities to help clean up the area.

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B. Advancing Physical and Intellectual Competence

Competency	Global Scale	Art
	B. 3.2 The teacher can balance the number of children engaged in an activity with the amount of space and materials available for that activity. B. 3.3 The teacher can balance the amount of time she actively participates in an activity and the amount of time she allows the children to be self-directed.	B.3.2.1 If the teacher feels the need to reduce the number of children in the art area, she can do it without destroying the enthusiasm for the project and without hurting the child's feelings. B.3.3.1 The teacher knows when to intervene in art activities to promote social, cognitive, and language growth and when needs would best be met by not interacting with a child.

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